# ŚIŚUPĀLAVADHAM

(CANTOS I-III)

*of*

## MĀGHA

EDITED BY
PROF S. V. DIXIT, M A
Reader in Sanskrit and Prakrit,
Head of the Department
LINGARAJ COLLEGE BELGAUM

FIRST EDITION 1966

*Price Rupees Four Only.*

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# Preface

I have great pleasure in placing before students and Professors of Sanskrit, this edition of Magha's S'is'upālavadham—Cantos I–III. The edition contains the text of the three cantos prose order of verses, a literal English translation, an exhaustive Introduction and concise critial notes. The book is rounded off with a few relevant indices and appendices. I have spared no pains to make the book useful to students as to other readers. Any suggestions for improvement will be thankfully received and carefully attended to.

The Pūrvasūris in the field have given all the light in the main, and to them I am ever deholden. The Professors and students of Sanskrit have been always generous in their support to my works, and I record my gratitude to them. I have no doubt that they will continue their generosity in future as well.

To my friend Shri. T. A. Kulkarni B. Sc. (Hons.) B Ed, goes great credit for printing the book excellently and publishing it enthusiastically. My relations with him are too intimate for a formal vote of thanks But I shall fail in my duty if I do not express my appreciation for his ever ready support to the cause of Sanskrit and Prākrit. My thanks also go to his entire staff.

Thalakwadi, Belgaum. S. V. Dixit
15-11-1966.

# Other Works By the Author

## Books :

* (1) Bhavabhūti : His Life and Literature
(2) Bāṇabhaṭṭa : His Life and Literature
* (3) Daṇḍin and his Daśakumāracarita
* (4) Uttararāmacarita : A study

## Editions:

*( With Text, Translation, Introduction, Notes & c. )*

(5) Naiṣadha — Cantos I–III ( 3rd edition )
(6) Raghuvaṁśa — Cantos I–IV
* (7) Kiratārjunīya — Cantos I–III ( 2nd edition )
* (8) Kāryaprakāśa I-II-III.
(9) Kāvyaprakāśa I-II-III-X
* (10) Daśakumāracarita VI-VIII ( 2nd edition )
(11) Daśakumāracarita II-III.
(12) Intermediate Sankrit Selections ( 2nd edition )
( This edition is in collaboration with Prof. Tophakhane )

## Miscellaneous :

(13) A Sanskrit Reader and Composition
(14) नवकाव्यसमीक्षा ( in Marathi ).

## Under Preparation :

(15) Naiṣadha Cantos I–III ( 4th edition )
(16) Kirātārjunīya Cantos I-III ( 3rd edition )
(17) Dandin : His Life and Literature
(18) Kumārasambhava - Canto V
(19) Bhavabhūti : His Life and Literature ( Second edition : vastly enlarged and revised )
(20) Sanskrit for Beginners.

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(* Books marked with asterisk are out of print at present).

# INTRODUCTION

**1 Prologue** :{ The '*Sisupālavadham*' (alias *Māghakāvya*) is one of the famous *Pañcamahākāvyas* in Sanskrit Literature (the other four being the *Kumāra-Sambhavam* and the *Raghuvamsam*, both of Kālidāsa, the *Kirātārjunīyam* of Bhāravi, and the *Naisadhīyacaritam* of S'rīharsa) It is one of the masterpieces in Sanskrit Kāvya literature, and some Pandits have gone to the limit of giving him the palm, and occasionally even superiority over Kālidāsa ! Without conceding such a tall claim, we can concur that Māgha did have considerable worth and following} [Let us see a few of the traditional encomia -(1) उपमा कालिदासस्य भारवेरर्थगौरवम् । नैषधे (v 1 दण्डिन) पदलालित्य माघे सन्ति त्रयो गुणा ॥ (2) पुष्पेषु चम्पा नगरीषु लङ्का, नदीषु गङ्गा नृपरेषु राम । रामासु रम्भा पुरुषेषु विष्णु काव्येषु माघ कविकालिदास ( =कविषु कालिदास ) ॥ (3) तावद् भा भारवे भाति यावन् माघस्य नोदय । उदिते तु पुनर्माघे भारवेर्भा रवेरिव ॥ (Bhāravi shines till Māgha's advent, sun's rays are sultry till the month of Māgha !) (4) नवसर्गगते माघे नव शब्दो न विद्यते । (5) मुरारिपदचिन्ता चेत् तदा माघे रतिं कुरु । मुरारिपदचिन्ता चेत् तदा माऽघे रतिं कुरु ॥ [ If one seeks Murāri's feet (*or* if one seeks to understand Murāri's ornate poetry), one should study Magha (because of its bhaktirasa *or* Sabdasampatti), if one seeks Murāri's feet, one should not commit sin. ) (6) माघो माघ इवाशेष क्षमं कम्पयितु जगत । श्लेषामोदभर चापि सम्भावयितुमीश्वर ॥ (7) माघेन विघ्नितोत्साहा नोत्सहन्ते पदक्रमे । स्मरन्तो भा-रवेरेव कवय कपयो यथा ॥ (8) कृत्स्नप्रबोधकृद् वाणी भा रवेरिव भारवे । माघेनैव च माघेन कम्प कस्य न जायते ॥ ( राजशेखर )]{ Māgha has always been very popular on account of (i) brilliant imagination (ii) supreme command over Sanskrit language (iii) vast erudition (iv) profuse use of striking s'abdārthālamkāras and varied metres (v) grand literary style marked by ojas and mādhurya (vi) vast array of poetical descriptions and striking thoughts (vii) a masterly execution of his 'mahākāvya' design, studded with poetic beauties of sound and sense and (viii) विष्णुभक्ति.}

**2. A Biographical Sketch of Māgha** —Magha is one of the few Sanskrit authors who condescend to give us some

information about himself and his family cp. the concluding stanzas of his S'is'upālavadha :—

" सर्वाधिकारी सुकृताधिकारः श्रीवर्मलाख्यस्य बभूव राज्ञः ।
असक्तदृष्टिः विरजाः सदैव देवोऽपरः सुप्रभदेवनामा ॥
काले मितं तथ्यमुदर्कपथ्यं तथागतस्येव जनस्य चेतः ।
विनानुरोधात् स्वहितेच्छयैव महीपतिर्यस्य वचश्चकार ॥
तस्याभवद्दत्तक इत्युदात्तः क्षमी मृदुर्धर्मपरस्तनूजः ।
यं वीक्ष्य वैयासमजातशत्रोर्वचो गुणग्राहि जनैः प्रतीये ॥
सर्वेण सर्वाश्रय इत्यनिन्द्यमानन्दभाजा जनितं जनेन ।
यश्च द्वितीयं स्वयमद्वितीयो मुख्यः सतां गौणमवाप नाम ॥
श्रीशब्दरम्यकृतसर्गसमाप्तिलक्ष्म लक्ष्मीपतेश्चरितकीर्तनमात्रचारु ।
तस्यात्मजः सुकविकीर्तिदुराशयादः काव्यं व्यधत्त शिशुपालवधाभिधानम् ॥"

From this we learn that king श्रीवर्मल had a chief minister named सुप्रभदेव, who was a very righteous and eminent person. His son was दत्तक who was very learned and liberal and who had obtained an epithet 'सर्वाश्रय'. दत्तक's son was माघ.

The name of king श्रीवर्मल, patron of Māgha's grandfather, is itself a matter of doubt; because different manuscripts of the शिशुपालवध give a wide variety of readings of the name e. g. धर्मनाथ, धर्मनाभ, धर्मलाभ, धर्मतात, धर्मलात, वर्मनाभ, निर्मलान्त & c. The प्रभावकचरित of श्रीप्रभाचन्द्र ( 1277 A. D. ), which purports to be the life of Māgha's grandfather, gives the name of the king as वर्मलात. It also tells us that माघ was the grandson of सुप्रभदेव; son of दत्तक; nephew of शुभंकर; and a friend of भोज. He was an intellectual giant, highly cultured and an upright person. He was the resident of श्रीमाल and a वैश्य by caste. Two other works professing to give some information about Magha are बल्लाल's भोजप्रबन्ध and मेरुतुङ्गाचार्य's प्रबन्धचिन्तामणि ( written in संवत् 1361-A. D. 1304.) But all these three works are patently legendary in character and have small historical reliability. So we have to sift carefully from them any grains of plausible acceptability. Thus, Māgha's native town can well be श्रीमाल or भिन्नमाल in Gujerat, as they state. Some identify it with भिनमाला on the border between Gujerat and Marwar. This statement is confirmed

by tradition and by one ms of शिशुपालवध written in संवत् 1827 which reads: इति श्रीभिन्नमालवास्तव्यदत्तकसूनोर्महावैयाकरणस्य माघस्य कृतौ शिशुपालवधे &c That Māgha was a महावैयाकरण is fully vindicated by his work. ("The variety of gramatical forms and constructions he uses, the illustrations and similitudes with which he embellishes or substantiates his ideas throughout the poem, the learned discussion on the morality and expediency of war in the second canto,– all these bear ample testimony to his thorough acqnaintance with the Science of Grammar, Poetics and Politics, with the systems of philosophy such as the Sāmkhya, Yoga and the Vedānta, the Upanisads and the Smrtis, and with the Purānas and the Epics Thus in Māgha, a great poetic genius was joined to the deep learning and supreme literery attainments." (Bhandare).)

Some say that Magha was a श्रीमाली ब्राह्मण while others say he was a वैश्य भीमसेन, the author of सुधासागर, a commentary on the काव्यप्रकाश, says that he was a वैश्य, but when भीमसेन, further says that शिशुपालवध is a work which he purchased and fathered, he is on very doubtful grounds Māgha's description of Dvāraka, Kacca, the ocean, and Raivataka, which is close, though poetical, seems to clearly indicate that he was a Gurjara. Bhojaprabandha specifically mentions him to hail from Gujerat.

Now we shall record some legendary information avilable about Magha, mainly in प्रबन्धचिन्तामणि, भोजप्रबन्ध and प्रभावकचरित Although these works do not have much historical value and though Māgha never was a contemporary of king Bhoja of Dhara as they presume, we may outline a few anecdotes, at least as indicative of Magha's popularity and personality — (1) The following story occurs in प्रबन्धचिन्तामणि Bhoja had once invited Māgha to enjoy his hospitality, having heard about his literary and personal eminence Māgha visited Dhārā and was lavishly treated. Next morning on inquiry about a comfortable stay, Magha grumbled that he had to suffer from bitter cold at night, and he took his leave that day inviting Bhoja one day to his own humble dwelling Bhoja, keen to know what comforts Māgha enjoyed at home, went to his place at श्रीमाल, and there he was so lavishly treated by Māgha that he was greatly wonderstruck at

Magha's prosperity Bhoja found that though the season was cold, Magha gave him such 'summer-like' comforts that he did not feel any cold! And he returned very pleased

(ii) Another anecdote from *Prabandhacintamani* is as follows – An astrologer had foretold in Magha's childhood itself that Magha would be very prosperous for much of his life, but that he would become penniless towards its end and would die with swelling on his feet Magha's father performed many religious and charitable deeds to allay his son's evil stars But as destiny would have it, Magha did become a pauper towards his later days after experiencing great prosperity earlier. He left his native town श्रीमाल for धारा in quest of sustenance, and sent his शिशुपालवध to Bhoja through his wife The king read one verse at random (viz XI 64 "कुमुदवनमपश्रि श्रीमदम्भोजखण्ड त्यजति मदमुलूक प्रीतिमाश्चक्रवाक । उदयमहिमरश्मिर्याति शीतांशुरस्त हतविधिलसिताना ही विचित्रो विपाक ॥), and he was so pleased that he gave a lac coins for the verse and specially for the one अव्यय 'ही' used so appropriately therein! But Magha's wife while returning, was accosted by some याचकs who praised माघs liberality, and she gave all the money in charity and reported to Magha what had happened Magha was pleased with his wife's liberality. Just then Magha's wife noticed that Magha's feet were swelling, and at that very juncture another याचक came to the door Magha inquired of his wife whether there was anything that could be given to the याचक and hearing from her that there was nothing, he was grieved and dropped down dead When Bhoja heard this episode next morning he regretted the tragic episode and condemned the rich people of श्रीमाल who could not afford sustenance to Magha He gave that place a new condemnatory name 'भिल्लमाल' to indicate its jungly culture and that village stands on the border of Gujerat and Marwar Bhojaprabhanda gives the latter part of the story omitting how Magha became a pauper, and it ends also slightly differently, telling how the grieved Bhoja performed the obsequies of Magha and how Magha's wife committed अनुमरण

(iii) *some personal information (not in a story form of course)* available in प्रभावकचरित has already been noted earlier.

There is one anecdote of unknown source according to which a great Pandita was one asked by a curious interlocutor "किं तावत् परिशीलितं श्रीमद्भिः इत्यविधपाण्डित्यस्य प्राप्तये ।" The prompt reply was "मेघे माघे गतं वयः ।"

((A famous stanza in S'is'upālavadha, in which Māgha compared a mountain with the rising sun and setting moon on either side with an elephant having bells (घण्टाs) hanging down from both sides, has brought him the title घण्टामाघ cp. S'isu. IV 20 (उदयति विततोर्ध्वरश्मिरज्जावहिमरुचौ हिमधाम्नि याति चास्तम् । वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥) This reminds one of a few other poets getting some epithets through some striking verses e g. (1) भारवि became known as छत्रभारवि through the verse: "उत्फुल्लस्थलनलिनीवनादमुष्माद् उद्धूतः सरसिजसम्भवः परागः । वात्याभिर्वियति विवर्तितः समन्तादाधत्ते कनकमयातपत्रलक्ष्मीम् (Kir. V 39) (2) कालिदास came to be known as दीपशिखाकालिदास on account of the verse "सञ्चारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिंवरा सा । नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपालः ॥ (Raghu. VI 67). (3) भवभूति's name is said to be inspired by either 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' or 'गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ।'))

3. Magha's works - Māgha's fame rests only on his शिशुपालवध It consists of 20 सर्गs and 1645 श्लोकs Adding 34 प्रक्षिप्त श्लोकs in canto XV and 5 कविवर्णनपर verses (on which मल्लिनाथ does not comment but Vallabha does) the श्लोकसंख्या comes to 1684. One wonders whether this master wrote only one work Perhaps he may have written a few more, which are lost to us at present One only hopes that they may be recovered one day. The few stray verses ascribed to माघ in वल्लभदेव's सुभाषितावलि and क्षेमेन्द्र's औचित्यविचारचर्चा, suggest that the existence of some other work of Māgha is a possibility and not merely wishful thinking. [cp verses ascribed to माघ in वल्लभदेव's सुभाषितावलि– (1) शीलं शैलतटात्पतत्वभिजनः संदह्यतां वह्निना मा श्रीर्जगति श्रुतस्य विपन्नैरस्य नामाप्यदः । शौर्यं वैरिणि वज्रमाशु निपतत्वर्थोऽस्तु मे सर्वदा येनैकेन विना गुणास्तृणलवप्रायाः समस्ता इमे । (2) नारीनितम्बफलके प्रति

घघ्यमाना हसीव हेमरशना मधुर रराश । तस्त्रोचनार्थमिव नूपुरराजहंसा॰ दचक्रदुरालंमुखर चरणाघलग्ना ॥ A verse ascribed to Magha in क्षमेन्द्र's औचित्यविचारचर्चा—बुभुक्षितैर्व्याकरण न भुज्यते पिपासितैं काव्यरसो न पीयते । न विद्यया केनचिदुद्धृत कुल हिरण्यमेवाजय निष्फला कला ॥]

4 The Date of Magha.— The authobiographical stanzas do not help much except pointing to the fact that the poet lived in times when Buddhism flourished in India and it had patrons like Magha s grand father and his royal patron An inscription of a King Varmalata ( 625 A D ) has been discovered at Vasant gadh in Rājputana This king probably is the patron of Māgha's grandfather If so Magha's date would be roughly round about 675 A D We must look to the available internal and external data closely and fix the date at least approximately Before that we shall briefly review the views of scholars in this regard (a) Jacobi, the eminent German scholar, places माघ in the middle of the 6th century A D cp ' We cannot, therefore, place Magha later than the middle of the sixth century —Vienna Oriental Journal vol IV p 61 (b) M Duff places him about 860 A D. (c) Macdonell assigns him to the 9th cent A D (d) Weber says that he is prior to 10th cent A D (e) Klatt, another German scholar holds that Magha lived in the beginning of the 10th A D (Vienna Oriental Journal vol IV p 236) (f) R C Dutt assigns him to the 12th cent A D (cp History of Civilisation in India Bk V chap XII) (g) Prof Pathak places him the latter half of the 8th cent A D (cp Prof Pathak s article " On the date of Magha in J B B R A S vol XX pp 303 306 ) (h) As per traditionel stories set afloat by works like भोजप्रबन्ध प्रभावकचरित etc, Māgha was a contemporary of king Bhoja of Dhārā, who ruled the Malwa country in the latter half of the 11th cent A D But these works have practically no historical value

Now we shall try to fix the lower limit of Māgha s date by looking for references to Māgha in Sanskrit and other Indian literatures (1) King Bhoja ( 11th cent A D ) himself quotes शिशु॰ IX 6 in his सरस्वतीकण्ठाभरण [cp Aufrecht s catalogue (1891) 446] (2) Somadeva (10th cent A D ) author of यशस्तिलकचम्पू ( completed in 881 शक ) refers to Māgha (cp Dr.

Peterson's report of 1883 84 p. 45 ). (3) Ānandavardhan (latter half of the 9th cent A. D ), the author of ध्वन्यालोक, quotes शिशुपाल० V 26 and III 53 as illustrations in ध्वन्यालोक—उद्योत II. (4) A still earlier reference to Magha occurs in Kavirajamarga of Nrpatunga Nrpatunga or Amoghavarsa I was the king of the Rāstrakutas, who ascended the throne in 814 A D and composed the Kavirajamarga sometime between 815 A D to 877 A. D. (cp K. B. Pathak's Introduction to his edition of the Kavirājamārga in the Bibliotheca Carnatica Series, and also his article on 'Nrpatunga and the authorship of the Kavirajamarga' in J. B. B. R A. S Vol XXII ) In this work the royal author ranks Māgha with Kālidasa, thus recognising him to be a poet of the first order. Remembering that such eminence cannot come too early and further remembering the state of communications in India then, "it is but reasonable to conclude that at least half a century must have elapsed before माघ could acquire such a fame as to be ranked with Kalidasa by a southern king " Hence, the lower limit of Māgha's probable date is about 800 A D.

Now in fixing the upper limit to माघ's date we should investigate references to predecessors, if any, by Magha Here we find S'is II 112 referring obviously to two grammatical works viz वृत्ति and न्यास Both Mallinatha and Vallabhadeva in their well-known commentaries on Sis'upalavadha support the view that the two books referred to herein are the काशिका वृत्ति of जयादित्य and वामन, and its commentary, the न्यास of जिनेन्द्रबुद्धि Further शिशु० XIV 23 24 seem to refer to the reasons for grammatical study enumerated by Patañjali and alluded to by the Nyasa, while शिशु० XVI 80 gives the definiton of परिभाषा, obviously modelling it on Nyasa II 1 1 If these indications can be conclusive, Māgha's upper date-limit will be about 725 A D Because जयादित्य has been mentioned by the Chinese Traveller Itsing as a follower of Buddha and he also mentions that जयादित्य died circa 661 62 A. D So the date of वृत्ति will have to be circa 650 A. D. Itsing does not mention जिनेन्द्रबुद्धि, probably indicating that he did not know him, otherwise he hardly would have failed to mention this eminent Buddhist author. Itsing left India in

695 A. D. So Jinendrabuddhi must have risen to fame thereafter (of course this is a negative argument). जिनेन्द्रबुद्धि's views have been criticised by Bhāmaha (middle of 8th cent A. D.) (cp. K. B. Pathak's article on "Bhāmaha's attack on Jinendrabuddhi" in J. B. B. R. A. S. vol. XXII pp. 18–31). जिनेन्द्रबुद्धि must have preceded भामह at least by a few decades. Thus जिनेन्द्रबुद्धि's date will be broadly first quarter of the 8th cent A. D. So Māgha, if subsequent to both जयादित्य & जिनेन्द्रबुद्धि, must be later than 725 A. D. So Māgha's date will then fall between 725 A. D.—800 A. D. Magha, a great grammarian, and a protege of a Buddhist king, must naturally have referred to with approval such an eniment Buddhist grammarian like जिनेन्द्रबुद्धि and a Buddhist king like जयादित्य.

But Dr. Karambelkar, Aggarwalla and some others too have placed Māgha in the middle of 7th cent A. D. Then he could not have known जिनेन्द्रबुद्धि's न्यास. And they argue, and not without plausibility, that the वृत्ति and न्यास mentioned by Māgha may not after all be काशिकावृत्ति and जिनेन्द्रबुद्धि's न्यास. Because वृत्ति and न्यास seem to be names of more than one work; and Bāṇa who could not have known either काशिकावृत्ति or जिनेन्द्रबुद्धि's न्यास, has mentioned a वृत्ति and न्यास in his हर्षचरित (cp. प्रसन्नवृत्तयः गृहीतवाक्याः कृतगुणपदन्यासा लोक इव व्याकरणेऽपि।). If Māgha has referred to such earlier वृत्ति and न्यास, we shall have to put his earlier limit to 675 A. D. in the light of Vasantgad inscription of Varmlāta, mentioned above. Any way Māgha must have come at least some decades after Bhāravi, whom he clearly imitates. Bharavi is placed in latter half of sixth cent A. D. So Māgha's upper limit may be put tentatively at 650 A. D.

**So as matters stand Māgha's date falls between 650 A. D. and 800 A. D.**

5. A Summary of Contents of the S'iśupālavadha :—The poem deals with the slaying of S'iśupāla by Lord Kṛṣṇa. The analysis of the contents, cantowise, is as follows :—

**Canto I** Narada comes to Kṛṣṇa, at the instance of Indra and urges to Kṛṣṇa to chastise S'iśupāla, who is a thorn to the

world. Description of two earlier lives of him as Hiranyakaśipu and Rāvana also

**Canto II** Krsna consults his brother Balarāma and uncle Uddhava whether he should proceed against S'is'upāla forthwith, or he should first attend a sacrifice of युधिष्ठिर to which he has been invited. While Balarama strongly urges immediate action against S'is'upāla, Uddhava recommends that this should be postponed for the present, as the time is not ripe for it. Krsna should first attend the sacrifice being performed by Yudhisthira. Krsna accepts Uddhava's counsel aud prepares to leave for Indraprastha

**Canto III** Krsna starts from Dvārakā to Indraprastha, This canto and–

**Cantos IV–XII** consist of long descriptions of the sights on the route ( as noticed elsewhere in this Introduction )

**Canto XIII** Krsna's arrival at Indraprastha, his welcome by Pāndavas, his procession through the city, description of युधिष्ठिर's audience-hall.

**Canto XIV** The description of Rājasūya, the अग्रपूजा accorded to Krsna, at Bhīsma's suggestion.

**Canto XV** S'is'upāla, disliking this honour accorded to Krsna, retires from the assembly and prepares for war.

**Canto XVI** The unsuccessful peace negotiations between S'is'upāla and Pāndavas

**Canto XVII** Krsna marches against the insolent S'is'upāla.

**Canto XVIII** The terrific battle between the two armies.

**Canto XIX** Discomfiture and destruction of S'is'upāla's army.

**Canto XX** A single combat between Krsna and S'is'upāla; many weapons used, finally S'is'upāla beheaded by Sudars'ana Cakra by Krsna.

" Māgha follows, in the main, the story of Mahabhārata But the simple story of the epic is by his poetic touches lifted into the region of true poetry and turned into a highly finished poem" ( Bhandare ). The descriptions and situations are all practically

Māgha's own, and the original epic has not much to contribute therein. The first thirteen sargas are almost entirely Māgha's own creation e. g. Kṛṣṇa Nārada Saṃvāda (Canto I), Counsel (Canto II), Dvārakāvarṇana (Canto III) & c. In sargas XIV XX he follows the Mahābhārata original, but there also he takes the skeleton of the story and adds flesh and blood to it himself. Māgha has tried to raise Śiśupāla to the status of a villian befitting a Mahākāvya story, by making references to his previous births, by making Indra send Nārada to request Kṛṣṇa to annihilate him and by showing him as a formidable adversary in the closing stages.

6. Sources and Shaping Influences. Māgha's Śiśupālavadham is based on the story of the wicked king of Cedi, Śiśupāla and his death at the hands of Kṛṣṇa. The story is narrated in Mahābhārata Sabhāparvan Adhyāya 33 to Adhyāya 45 (vv. 1 30). We first briefly summarise the Mahābhārata narrative.– The episode begins with a description of Yudhiṣṭhira's 'dharmarājya'. Śrīkṛṣṇa comes to Dvārakā being invited to attend the Rājasūya sacrifice planned by Yudhiṣṭhira. The arrangements for the sacrifice are completed in a great way. Nakula invites Dhṛtarāṣṭra's family and friends. Yudhiṣṭhira is initiated for the sacrifice. The guests arrive. Bhīṣma and others are assigned their respective tasks at the sacrifice. The sacrifice is duly performed. Then comes the honouring of guests. The अग्रपूजा is offered to Kṛṣṇa, at Bhīṣma's suggestion, by Sahadeva. Śiśupāla strongly protests against Pāṇḍavas' action and bitterly criticises Kṛṣṇa. Yudhiṣṭhira tries to convince Śiśupāla in mild words, while Bhīṣma gives a spirited description of Kṛṣṇa's greatness. Sahadeva vows to kill Kṛṣṇa's critics and there is a पुष्पवृष्टि on him. Nārada censures Kṛṣṇa-haters. Śiśupāla invites kings to retaliate against Pāṇḍavas. Yudhiṣṭhira is agitated but is comforted by Bhīṣma. Śiśupāla pours ridicule on Bhīṣma and Kṛṣṇa. Bhīma wishes to kill Śiśupāla but Bhīṣma halts him and narrates Śiśupāla's history of wicked deeds. Once again Śiśupāla and Bhīṣma exchange hot words. Kṛṣṇa is challenged to a battle by Śiśupāla. Kṛṣṇa enumerates Śiśupāla's offences and beheads him with his सुदर्शन. Then all guests return home, as the sacrifice is completed, and Kṛṣṇa also returns to Dvārakā.

Māgha has used this Mahābhārata story for his S'is'upālavadham. But he actually covers the Mahābhārata story in sargas XIV—XX of his Kāvya The first thirteen sargas, as said earlier, are practically Māgha's creation. Even in the next seven sargas (XIV-XX), where the poet draws on the MBh original for his plot, he departs from his source occasionally e g (a) In MBh. after अर्घ्य is offered to Krsna, the offended S'is'upala walks out with many other kings, but युधिष्ठिर succeds in pursuading him to return. In S'is'u., however S'is'upāla does not return, but immediately prepares for war (b) In the MBh, after the अग्रपूजा is performed in spite of S'is'upāla's protest, there is a sharp exchange of words between the latter and Bhisma, and then S'is'upāla challenges Krsna to fight Krsna kills S'is'upala on the spot with his Cakra, as शिशुपाल's quota of a hundred offences is complete In Magha's work, however, after S'is'upala's leaving the hall and preparing for war, there are negotiations for peace, those fail and Krsna has to fight. Then the battle is elaborately described by Magha in Cantos XVII to XX. The peace negotiations as also the Yuddha-varnana are Māgha's own handiwork.

But even in the first thirteen सर्गs, Māgha has borrowed to some extent from the Bhāgavata and the Visnupurana etc, as Dr. Watwe shows In Bhāgavata Krsna is in a fix whether he should first undertake जरासन्धवध at the request of a messenger from the kings made captive by जरासंध, or whether he should first attend युधिष्ठिर's राजसूय as per his message sent though Nārada. Krsna then consults Uddhava, who advises him to go to इन्द्रप्रस्थ for the राजसूय sacrifice first, and there he can scheme for जरासंधवध also. Obviously this has a close parallell in S'is'u I II There are some similarities also of word and thought. (i) नावाच किञ्चिद् भगवान् यथा सिंह सिवासदम् । -भागवत 74 38 cp S'is uXVI 2) (प्रतिवाचमदत्त केशव शपमानाय न चेदिभूभुजे । अनुहुङ्कुरुते घनध्वनिं न गोमायुरुतानि केसरी ॥) (ii) Like Bhagavata, Magha mentions दत्तात्रेय as an अवतार of विष्णु (cp S'is'u XIV 79) (iii) S'is'upala's previous births as हिरण्यकशिपु and रावण are not mentioned in महाभारत, but these are so mentioned in the विष्णुपुराण (iv) शिशु.

I 46 imitates हिरण्यकशिपुर्दैत्यो यां यां दिशमवैक्षत । भयभ्रान्तैः सुरैस्तस्यै तस्यै दिशे नमः ॥ – अग्निपुराण

Māgha has also numerous reminiscences from Kālidāsa e g Compare (1) तारकासुर's harassment of gods (Kum. II 35-50) and रावण's harassment of them (Siśu I 51 66). (ii) Ill omens to Daśaratha (Raghu XI 58 61) and ill-omens to Siśupāla's army (Siśu XV 81-96). (iii) Nature descriptions Raghu V 71 and Siśu XI 25, Kum VIII 44 and Siśu. IX 14, Raghu V 67 and Siśu XI 31 35 (iv) Ladies rushing to see marriage processions of अजइन्दुमती (Raghu VII 5-16) or शिवपार्वती (Kum. VII 56 69) and ladies rushing to see Kṛṣṇa in procession (Siśu XIII 31-48)

But the major influence on Māgha is obviously of Bhāravi and his Kirātārjunīyam 'The outline of the epic story is accepted. but its slenderness and simplicity are expanded and embellished, in twenty cantos, by a long series of descriptive and erotic passages deliberately modelled it seems upon those of Bhāravi" (De and Dasgupta) The popular quotation तावद् भा भारवे भाति यावन् माघस्य नोदय' also seems to suggest that Māgha composed his शिशु with the specific purpose of outdoing भारवि. While in rhetorical skill and exuberence of fancy, Māgha seems to excel Bhāravi, we cannot say so about real poetic quality

That Magha is out to imitate Bhāravi shall be crystal clear from the following comparative chart —

**Comparison bet किरातार्जुनीय and शिशुपालवध regarding similarities of thougnt and word**

| *Kirata* | *Sisu* |
| --- | --- |
| 1 Opens with the word 'श्रिय' | 1 Opens with the word 'श्रिय' |
| 2 Each canto is लक्ष्म्यङ्क (having the word) लक्ष्मी in सर्गान्त श्लोक) | 2 Each canto is श्र्यङ्क (having the word श्री in सर्गान्त-श्लोक) |
| 3 Canto IV has variety of metres | 3 Canto IV has variety of metres |
| 4 Canto XV चित्रकाव्यs and अक्षरबन्धs | 4 Canto XIX चित्रकाव्यs and अक्षरबन्धs |

| | |
|---|---|
| 5 Cantos I & II राजनीतिवर्णन (3 participants) | 5 Canto II राजनीतिवर्णन (3 participants). |
| 6 हिमाचलवर्णन in many metres & चित्रबन्धs. (गुह्यक describer). | 6 रैवतकवर्णन in many metres and चित्रबन्धs. (दारुक describer). |
| 7 जलक्रीडावर्णन in प्रहर्षिणी metre (Canto VIII) | 7 जलक्रीडावर्णन in प्रहर्षिणी metre (Canto VIII). |
| 8 सायङ्काल & चन्द्रोदय described in Canto IX. | 8 सायङ्काल and चन्द्रोदय described in Canto IX. |
| 9 पानगोष्ठीसुरतकेलिवर्णन in स्वागता metre. | 9 पानगोष्ठीसुरतकेलिवर्णन in स्वा metre. |
| 10 चित्रकाव्य demonstration in युद्धवर्णन. | 10 चित्रकाव्य demonstration in युद्धवर्णन. |
| 11 Typical descriptions like 'six-seasons', 'flower-collection', morning etc. (IV–X). | 11 Typical descriptions like 'six-seasons', 'flower-collection', morning etc. (IV-XI). |
| 12 I 7-24 villain दुर्योधन described. | 12 I 42-72 villain शिशुपाल described. |
| 13 III 5 13 व्यास-युधिष्ठिरसंवाद. | 13 I 26-33 नारदकृष्णसंवाद. |
| 14 XIII-XIV Messenger from Kirāta outwardly talking peace, but really serving threats. | 14 XVI Messenger from शिशुपाल outwardly talking peace, but really serving threats. |
| 15 Elaborate description of war. | 15 elaborate description of war. (either poet had perhaps never been to a battle-field!). |
| 16 Favourite deity शिव. | 16 Favourite deity विष्णु (कृष्ण), (of course this deity is different). |
| 17 शिवस्तुति and शिवाष्टमूर्तिवर्णन (XVIII 22-42). | 17 कृष्णस्तुति and विष्णुदशावतार-वर्णन (XIV 58-86). |
| 18 Subject matter for काव्य from Mahābhārata. | 18 Subject matter for काव्य from Mahābhārata. |
| 19 Arjuna's journey to इन्द्रकील. | 19 Kṛṣṇa's journey to इन्द्रप्रस्थ. |
| 20 Amours of यादवs and their wives. | 20 Amours of गन्धर्वs and Apsarases. |

Some individual instances of कल्पनासाम्य.

| | |
|---|---|
| 21 VII 36 | 21 V 39 |
| 22 VI 11 | 22 V 40 |
| 23 VIII 19 | 23 VII 57 |
| 24 VIII 35 36 | 24 VIII 29 |
| 25 IX 37 | 25 X 30 |
| 26 III 9 | 26 II 30 |

[cp Dr H Jacobi's article in Vienna Oriental Journal Vol. III 1889 pp 121 40 "Bharavi and Magha" for a fairly exhaustive list of such similarities ]

Māgha's desire to imitate Bhāravi is patently clear from the above list, but that he also strove to outshine Kirāta is clear from the following facts as well (1) His descriptions are generally longer at the various places of similarities (2) These are more studded with शब्दार्थालङ्कारs (3) His display of erudition is much greater (4) Māgha uses 23 metres to Bharavi's 14 (5) He uses more चित्रबन्धs

Māgha seems to have imitated Bhatti in grammatical erudition So also he must have been influenced by Kumāradasa and Bāṇabhatta, though for fear of prolixity we cannot go into individual examples in the these cases After all it is a truism that "नास्त्यचौर कविजन ' ( –काव्यमीमांसा ), and not even the greatest of writers can be entirely original. But Māgha seems to do borrowing a bit too much, in his zeal to outdo his predecessors and specially Bharavi There is nothing wrong in healthy competition, but a writer should not forget his originality Māgha admits modestly that he composed his काव्य through सुकविकीर्तिदुराशा and if it has some charm it is only लक्ष्मीपतेश्चरितकीर्तनमात्रचारु, but he every now and then seems to vie with and try to excel his predecessors specially Bhāravi, convincingly And there is no denying the fact that his bold imagination, great erudition and mastery over language, alamkara and metre are so impressively marshalled by him that ancient critics, including their doyen Mallinatha also, give the palm to Māgha But if we assess his Mahakavya independently we shall be contrained to assert that Magha's appeal is more to the head than to the heart.

7. Māgha as a poet — Māgha is a product of his age He lived in the hey day of the period of Artificial or Ornate Poetry as typified by the court Epics Poetry, which was simple and natural in style and brisk is narrative during the period of the Rāmāyana and the Mahābhārata gradually became more decorative During Kalidāsa's golden age, it got a superb grace of expression combined with a beauty, clarity and suggestiveness of sense But Kālidāsian poetry was too good to be produced by poets of lesser gifts, and the newer generations of poets developed an elaborate and artificial style in a few centuries of post-Kalidāsian period (circa 400 Ad—1100 Ad) "This decadence in Sanskrit poetry is to be traced to the exaltation of the form above the matter While in the epics and the earlier Kāvyas the form is subordinate to the matter, in the later Kavyas the matter becomes merely a means for the display of tricks of the style The later the author of a Kāvya, the more he seeks to win the admiration of his audience by the cleverness of his conceits and ingenuity of his diction, appealing rather to the head than the heart' (Bhandare)

The chief aim of the new poets was to show their mastery over the Sanskrit language and its nuances, its vocabulary and grammar, to show an erudition covering the various branches of knowledge, to show mastery over mythology and use of various figures of sound and sense, to give typical descriptions, and to do accobatics in rhyme, metre and expression In this period Kāvyas became not the sources of rhetorical rules but their handmaids These rules, firmly entrenched, put restrictions on the subject-matter, style, diction, description, alamkaras and metres, and hardly left a scope for individual freedom in choice of theme and style "The later kavyas, therefore, seem rather to be illustrations of the laws of poetics than the originals from which the laws were deduced'. Poetry there lost its naturalness and became highly artificial Description came to prominence and incident played a subordinate role, for description gave ample scope to the poet to display his ingenuity, learning and command over language. What was narrated became secondary, how it was narrated became more important Typical stereotyped descriptions as per rules of महाकाव्य, abounded and the poets overloaded their काव्यs with epi

curious turns of expression, and trick of rhyme and alliteration, to show some originality of theirs Metrical puzzles and 'akṣa-rabandhas' like खड्गबन्ध, पद्मबन्ध, गोमूत्रिकाबन्ध etc. were used occasionally (e. g. S'is'u. XIX and Kir. XV abound in such puzzles). " The Kāvya age of Sanskrit literature was, therefore, an age when affectation and extravagance reigned supreme and all naturalness had departed from poetry. " (Bhandare).

Bhāravi was the first महाकवि to represent this Kāvya period; and his काव्य has all the above signs of ornate poetry. But still Bhāravi is a poet in whom thought predominates over language; and he is justly famous for his अर्थगौरव. Māgha lived roughly a century after Bhāravi; and represents the Kāvya style in its greater exuberence. Māgha obviously imitates Bhāravi in his plan *and details at several places; and he obviously seems to be writing* his शिशुपालवध to surpass भारवि's किरातार्जुनीय. Tradition gives Māgha the verdict of success in this aim cp, तावद् भा.भारवे: भाति यावन् माघस्य नोदयः। उदिते च पुनर्माघे भारवेर्भा रवेरिव ।। ( v. l. for *d* क्व माघ: क्व च भारविः।) Even thevery name ' Māgha ' seems to be a pen-name, assumed to show his conquest of भा-रवि !

Though we cannot share this extravagant verdict of Paṇdits on Māgha's excellence we must say that inspite of the affectation and extravagance in his poetry, he is a poet of a high order. " He is a consumate artist and unequalled in the execution of his design. Every canto in the poem is written in a uniformly elevated style and in every canto there are some stanzas that are unrivalled either for beauty of description, loftiness of sentiment, or vigour of thought. " His nature descriptions, which occupy a greater part of his poem, are sometimes graphic and impressive. but more often conventional in contents and artificially picturesque in design. They are far inferior to those by Kālidasa, Bāṇabhaṭṭa or Bhavabhūti.

**I.A. Style of Māgha** :—Māgha himself has emphasized that a great poet must attend to both word and sense शब्दार्थौ सत्कविरिव द्वयं विद्वान् अपेक्षते । —शिशु. II 86): and that he should suitably blend ' ojas ' and ' prasāda ' (नैकमोजः प्रसादो वा रसभावविदः कवेः ।

—शिशु० II 83 ). Māgha lives up to his norm by his style and thought, and by varying his style to suit the thought. We note now the main characteristics of his style —(i) Māgha's style is generally elaborate and erudite, and is marked by flights of poetic fancy, luxuriousness of expression and imaginative power. cp. I 57, III 10, 38, 39 XI 48 (ii) He uses a very wide variety of शब्दार्थालङ्कारs with special facility for श्लेष. Almost every verse has one or more alamkaras For select examples cp. (1) उपमा—I 6, II 5; रूपक II 3; उत्प्रेक्षा I 5, I 57, II 67; अर्थान्तर न्यास I 67, I 72, II 13, II 65, III 31, निदर्शना I 16, II 2; दृष्टान्त II 23, II 34, II 70, व्यतिरेक I 2, I 27, अधिक I 1; अतिशयोक्ति I 23; श्लेष I 59, XVI 2, XIV 50, XX 44, विरोधाभास I 36, III 50, प्रतिवस्तूपमा I 38, अनुप्रास III 50, स्वभावोक्ति XI 4 (iii) Māgha is very erudite cp For his acquaintance with various branches of knowledge the following: सांख्य ( I 33, XIV 19 ); योग ( IV 55, XIV 62 ); बौद्ध तत्त्वज्ञान ( II 26, II 28, XV 58 ); मीमांसा ( XI 11, XIV 20 ); धर्मशास्त्र ( XIV 67 ); सङ्गीत ( I 10, II 72, XI 1 ); नाट्यशास्त्र ( XX 44, XIV 50 ); व्याकरण (XIX 75, II 47, II 112, II 81, II 84); राजनीति ( II ); कामशास्त्र ( X ); अश्वगजपरीक्षा ( VI 10, V 60, V 36, V 49 ), वेदा (XI 41 mentioning सामिधेनी ऋक्s, XIV 24 reference to svaras II 92 ref to स्वरs), कर्मकाण्ड (II 107, XIV desecription of राजसूय); साहित्य ( II 87 ), ज्योति शास्त्र ( I 75 ); भाष्य (I 24); आयुर्वेद (II 45 ), अलङ्कार (II 87 ); स्मृति ( III 75 ). (iv) Some of his verses are epigramatic and show Māgha's shrewd common-sense cp. II 105 ( also see subhāṣita index ). (v) At places Māgha is abstruse and subtle e g I 10, II 28, II 36, III 112. He uses many obscure or rare words which have earned him the compliment. नवसर्गगते माघे नव शब्दो न विद्यते। Some verbal tricks like XIX 3 ( जजौजोजाजिजिज्जाजी त ततो ऽतितताितुत् । भाभोऽभीमाभिभूभाभूरारारिररिरीरर ॥ ) almost defy a reader's intelligence! We often feel that Magha addresses his efforts to the erudite at many places (vi) His imagery is picturesque though often quaint For fine imagery cp III 33, 70 S'is'u XI is a masterpiece in Nature decription and Magha's descriptive art. So also his description of mountain Raivataka ( IV ff ) is glorious. In S'is'u XI alternate verses are beautiful love lyrics composed in

keeping with the Kāmasutra dicta (vii His work is replete with mythological allusions e g I 20, 23, 39, 48, 68, 70, II 20, 35, 38, 39 41, 98, III 7, 33. (viii) But occasionally Māgha writes smooth Kālidāsian verses (e g III 65 72), where beautiful ideas or sentiments are couched in sweet and graceful words and produce a highy pleasing effect, (ix) Māgha seems to have meticulously examined and corrected every verse Kalidāsa probaby never crossed a letter in his composition (x) It has been claimed that उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिन पदलालित्य माघे सन्ति त्रयो गुणा ॥ Though this is rather a tall claim, Māgha does have the three गुणs in a fair measure e. g Some noteworthy उपमाs of माघ IV 37, V 66, XI 6, XI 20, IX 41, II 112, III 8, II 47, II 96, some instances of अर्थगौरव in Māgha IV 47, XI 47, XI 24, XI 40, IX 6, 10,13, II 70, III 75, III 57, some instance of Māgha's पदलालित्य VI 14, VI 20, XI 19, III 40 How far he compares with the three masters the rasikas should comparatively work out, we avoid the temptation for lack of spaee (xi) Māgha has his defects too, like artificiality, abstruseness, lack of depth of feeling etc, here and there, but the worst of his sins is his deplorable exhibition in XIX of his power of twisting language ("The effort leads to constant ransacking of the poetical lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion & thought (Keith).) Happily there is much in Magha to make up for his demerits [For some detailed remarks on grammatical and metrical peculiarities in शिशु cp Keith's History of Sanskrit Literature.] (xii) Māgha's command over the vocabulary of the Samskrit language is simply marvellous He has displayed in his poem a wealth of words that is unequalled in Sanskrit poetical literature, even granting that 'नवसर्गगते etc.' has on exaggeration therein His choice of varied phraseology and turns of expressions, his puns and his verbal acrobatics clearly show that he was a master of words

Māgha, in short, is a product of his times and a fairly eminent one But he cannot be ranked with the immortal masters like a Kālidāsa, a Bāṇabhaṭṭa or a Bhavabhuti He does not seem to be moved by some deep objective which motivates his Kāvya His only objective seems to be to rival earlier masters

and attain fame सुकविकीर्तिदुराशया अदः काव्यं प्रयत्त । — Conc. verses of शिशु.) Mere longing for fame is not enough to create a classic of the first water. There must be an artistic representation of some deep truths of life felt by the poet. Māgha does not seem to have such an objective The only objective which seems to be of some note is the विष्णुभक्ति (cp. लक्ष्मीपतेश्चरितकीर्तनमात्रचारु -a descriptive epithet of शिशु. in the con. verses) Māgha has influenced many later poets in Sanskrit, specially रत्नाकर author of हरविजय, शिवस्वामि of कप्फणाभ्युदय and हरिचन्द्र of धर्मशर्माभ्युदय. One feels at time, that Māgha had the make up of a reasonably great poet, but he hardicapped himself by following a set pattern of ornate court epic, instead of trying an original path for himself.

(( " He has an undoubted power of copious and elegant diction and his phraseology and imagery often attain a fine, though limited perfection. His sentences have movement, ease and balance, and the variety of short lyrical metres, which he prefers gives his stanzas swing and cadence. Māgha himself tells us that a good poet should have regard for both sound and sense and so he should cultivate both. Like Bhāravi, he is a lover of harmonious phrases and a master of cultivated expression, but he is perhaps more luxuriant, more prone to over-colouring, and more consciously ingenious... of real passion and fervour he has not much, and he does not suggest much of the supreme charm of highest poetry, but he has a soft richness of fancy, which often inclines him towards sweetness and prettiness. Like Bhāravi he is a poet, not of love, but of the art of love." (De and Dasgupta). ))

8. Commentaries on शिशुपालवध :— (1) सन्देहविषौषधिव्याख्या by वल्लभदेव (2) रङ्गराजनिर्मिता व्याख्या (3) एकनाथविरचिता० (4) चारित्रवर्धनप्रणीता० (5) सर्वङ्कषा मल्लिनाथविहिता० (6) सुबोधानाम भरतमल्लिकरचिता०, (7) सुबोधिनीनामक दिनकरमिश्रप्रणीता, (8) हस्ती नाम गोपालकृता. These are the comms. mentioned in NSP Edn. Kṛṣṇamāchārir mentions 25 commentaries.

9. S'is'upālavadha as a Mahākāvya (Court Epic) A Mahākāvya is thus defined —(1) सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम्। आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्॥ इतिहासकथोद्भूतमन्यद्वापि-

सदाश्रयम् । चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥ नगरार्णवशैलर्तुचन्द्रार्कोदय-वर्णनैः । उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥ विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः । मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥ अलङ्कृतमसंक्षिप्तरसभावनिरन्तरम् । सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः । सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जनम् । काव्यं कल्पोत्तरस्थायि जायेत सदलङ्कृति ॥ — ( दण्डिन्'s काव्यादर्श I )

(ii) सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥ एकवंशभवा भूपाः कुलजा बहवोऽपि वा । शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥ अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः । इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ॥ चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् । आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥ क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् । एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ॥ नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह । नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते । सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् । सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ॥ प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः । सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः । रणप्रयाणोपयममन्त्रपुत्रोदयादयः । वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥ कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथया सर्गनाम तु ॥ —( विश्वनाथ's साहित्यदर्पण–परिच्छेद VI)

The salient characteristics of a Mahākāvya are —(i) Its subject-matter must be drawn from इतिहास, or it should pertain to some good or great personage, its aim should be the attainment of the चतुर्विध पुरुषार्थ (viz धर्म, अर्थ, काम & मोक्ष) (ii) It may have a single celestial or Kṣatriya hero or it may deal with a famous race of kings The hero must be धीरोदात्त i e. must be strong-minded, forbearing modest, grave, resolute, self respecting etc. (iii) It must be an extensive work having at least eight sargas, which must be neither too short nor too long (The number of verses per canto should be between 30 to 200). The sargas must have a single basic metre with change of metre towards the end. There may be a sarga having a variety of metres (e g. Siśu IV, Kir V) There must be a suggestion of the subject matter of next canto, at the end of each canto (iv) A Mahākāvya should be embellished with descriptions of cities, oceans, mountains, seasons, the rising and setting of the Sun and the Moon, hunts, battles, marches, counsel, birth of princes etc (v) The pre-

dominent sentiment should be Sṛṅgāra, Vīra or S'ānta, and other sentiments should be subsidiary to them. (vi) It may begin with Ās'īh, Namaskriyā or Vastunirde'sa. (vii) In keepieg with its subject-matter, it must have an elevated and dignified style decorated with figures of speech and following the norms of poetics.

The S'is'upālavadham admirably fills the bill. Thus (i) The subject is drawn from the epic Mahabharata (ii) The hero is Lord Kṛṣṇa, from whose life an important episode is selected as the theme. (iii) The Kavya consists of 20 cantos, each canto contains between 50 150 stanzas, written in uniform metre, changed only at the close (Canto IV having a variety of metres). There is suggestion at the end of each canto of the subject-matter of the next. (iv) There is a wealth of descriptions in it, actually "description is the prevailing characteristic of the poem." cp. Canto II (counsel), Canto III (mainly consisting of the descriptions of the city of Dvārakā and the surrounding ocean), Canto IV (description of mountain Raivataka), Canto V (description of Kṛṣna's camp), Canto VI (description of the six seasons), Canto VII (description of flower-gathering), Canto VIII (description of water sports), Canto IX (description of evening and morning), Canto XI (description of dawn) etc. (v) The main sentiment is Vira, with practically all other sentiments also brought in suitably, in support. (vi) It begins with vastunirdes'a, though the initial word 'श्रिय' can be called as an auspicious mangala (vii) The style is highly ornate, dignified and studded with figures of speech.

## *Appendix—A*

**A note on metres used iu S'is'upālavadha I—III**

I vv. 1-73 वंशस्थ metre ( 4×12 )

"जतौ तु वंशस्थमुदीरितं जरौ ।"

( ˘ – ˘ । – – ˘ । ˘ – ˘ । – ˘ – । )

v. 74 पुष्पिताग्रा (alias औपच्छन्दसिक ) metre with all *quarters similar ( 12/13/12/13 ),*

"अयुजि नयुगरेफतो यकारो
युजि च नजौ जरगाश्च पुष्पिताग्रा ।"

( ˘˘˘ । ˘˘˘ । – ˘ – । ˘ – – ।
˘˘˘ । ˘ – ˘ । ˘ – ˘ । – ˘ – । – )

v. 75 शार्दूलविक्रीडित metre ( 4×19 )

*"सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।"*

( – – – । ˘˘ – । ˘ – ˘ । ˘˘ – । – – ˘ । – – ˘ । – )

vv. 1-115 अनुष्टुम् ( alias श्लोक) metre

"श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।
द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥"

v. 116 औपच्छन्दसिक ( विषमवृत्त of this name ). (This is made up by वैतालीय with ग added thereto ).

*"षड् विषमेऽष्टौ समे कलास्ताश्च समे स्युर्नो निरन्तराः ।*
न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरुः ॥
पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम् ॥

( 8 मात्राs + 10 मात्राs per half; with '˘ – ˘˘ – –' at the end of even quarters ).

v. 117 द्रुतविलम्बित metre (4×12)

"द्रुतविलम्बितमाह नभौ भरौ।"

(˘˘˘ । –˘˘ । –˘˘ । –˘– ।)

v. 118 मालिनी metre (4×15)

"ननमयययुतेयं मालिनी भोगिलोकैः।"

(˘˘˘ । ˘˘˘ । – – – । ˘– – । ˘– – ।)

III vv. 1-81 उपजाति metre (a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा metres (4×11).

"स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ।
अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः॥"

(इन्द्रवज्रा – –˘ । – –˘ । ˘–˘ । – –
उपेद्रन्वज्रा ˘–˘ । – –˘ । ˘–˘ । – –)

v. 82 पञ्चकावली (alias सरसी) metre (4×21)

"भजभजजा जरौ यदि तदा गदिता सरसी कवीश्वरैः।"

(˘˘˘ । ˘–˘ । –˘˘ । ˘–˘ । ˘–˘ । ˘–˘ । –˘– ।)

# *Appendix—B*

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॥ श्री ॥

महाकवि–माघ–विरचितं

# शिशुपालवधम्

## प्रथमः सर्गः

श्रियः पतिः श्रीमति शासितुं जगज्जगन्निवासो वसुदेवसद्मनि ।
वसन्ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ १ ॥

CONSTRUE: श्रियः पतिः जगन्निवासः हरिः जगत् शासितुं श्रीमति वसुदेवसद्मनि वसन् अम्बरात् अवतरन्तं हिरण्यगर्भाङ्गभुवं मुनिं ददर्श ।

TRANSLATE: Hari, the lord of Lakṣmī and the abode (himself) of (all) worlds, dwelling in the glorious palace of Vasudeva, (once) saw the sage (Nārada), the son of Hiraṇyagarbha, descending from the sky.

गतं तिरश्चीनमनूरुसारथेः प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।
पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥

CON: अनूरुसारथेः गतं तिरश्चीनम्; हविर्भुजः ऊर्ध्वज्वलनं (च) प्रसिद्धम्; किम् एतत् सर्वतः विसारि धाम (यत्) अधः पतति इति जनैः आकुलम् ईक्षितम् ।

TRANS: The movement of him (i.e the Sun) who has the thigh-less (Aruṇa) as his charioteer is oblique; (while) the upward flaring of fire is quite well known. What then can this lustre be, that falls down, while spreading itself all around?—thus people looked on in bewilderment!

चयस्त्विषामित्यवधारितं पुरा ततः शरीरीति विभाविताकृतिम् ।
विभुर्विभक्तावयवं पुमानिति क्रमादमुं नारद इत्यबोधि सः ॥ ३ ॥

CON: पुरा त्विषां चयः इति अवधारितम्, ततः शरीरी इति विभाविताकृतिम्, (ततः) विभक्तावयवं पुमान् इति (ज्ञातम्), अमुं (तेजोविशेषं) सः विभुः क्रमात् नारदः इति अबोधि ।

TRANS: Having first understood it to be a mass of lustre, then having cognised it as an embodied being as its outlines became visible, and then knowing it to be a man, when the limbs

became distinct, finally the Omnipresent Lord realised him to be Nārada

नवानधोऽधो बृहत पयोधरान्समूढकर्पूरपरागपाण्डुरम् ।
क्षण क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपम भूतिसितेन शम्भुना ॥ ४ ॥

CON नवान बृहत पयोधरान अधो ध (स्थित) समूढकर्पूरपरागपाण्डुर, क्षणोत्क्षिप्तगजेन्द्रकृत्तिना भूतिसितेन शम्भुना क्षण स्फुटोपम (अमु नारद इत्यबोधि ।)

TRANS Him, who white like heaped camphor powder and standing just below new large (dark) clouds, clearly looked for a *moment*, like Sambhu, *white with ashes and tossing* his elephant-hide in glee (during Tandava dance).

दधानमम्भोरुहकेसरद्युतीर्जटा शरच्चन्द्रमरीचिरोचिषम् ।
विपाकपिङ्गास्तुहिनस्थलीरुहो धराधरेन्द्र व्रततीततीरिव ॥ ५ ॥

CON (स्वय) शरच्चन्द्रमरीचिरोचिष अम्भोरुहकेसरद्युती जटा दधान (अत) तुहिनस्थलीरुह विपाकपिङ्गा व्रततीतती दधान धराधरेन्द्र इव (स्थित अमु०) ।

TRANS Him, who had lustre like the rays of autumnal moon and who had matted hair having the colour of lotus-filaments, and who (consequently) looked like the lord of mountains having thickets of creepers, tawny through ripening, growing on its snowy regions

पिशङ्गमौञ्जीयुजमर्जुनच्छविं वसानमेणाजिनमञ्जनद्युति ।
सुवर्णसूत्राकलिताधराम्बरां विडम्बयन्तं शितिवाससस्तनुम् ॥ ६ ॥

CON पिशङ्गमौञ्जीयुज, अर्जुनच्छवि, अञ्जनद्युति एणाजिन वसान, सुवर्णसूत्राकलिताधराम्बरां शितिवासस तनु विडम्बयन्त (अमु०) ।

TRANS Him, wearing a tawny Muñja girdle, having white complexion and donning the hide of a dark antelope, black like collyrium, and (thus) *imitating the form of the* Dark clad (Balarama) with his (dark) under garment fastened by a golden girdle

विहङ्गराजाङ्गरुहैरिवायतैर्हिरण्मयोर्वीरुहवल्लितन्तुभि ।
कृतोपवीतं हिमशुभ्रमुच्चकैर्घनं घनान्ते तडिता गणैरिव ॥ ७ ॥

CON: विहङ्गराजाङ्गरुहैः इव आयतैः हिरण्मयोर्वीरुहवल्लितन्तुभिः कृतोपवीत हिमशुभ्रम् (अमु) घनान्ते तडिता गणैः (उपलक्षित) उच्चकैःघनं इव (स्थितम्) (अमु०)।

TRANS: Him, wearing a sacred thread made of fibres of, creepers growing in golden soil, which resembled the long down on the body of Garuda, and (himself) white like snow, and thus resembling a cloud on high with lightnings flashing about, at the end of the rainy season.

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना।
चकासतं चारुचमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

CON: निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना चारुचमूरुचर्मणा, इन्द्रवाहन नागेन्द्र कुथेन इव चकासतं (अमु०)।

TRANS: Him, shining in a beautiful Camūru-skin, which had fine hair, naturally multicoloured and bright, and which closely fitted his body which was fair like a shining fragment of a lotus stalk, and hence looking like the vehicle of Indra in his (multi coloured) housings.

अजस्रमास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया।
पुरः प्रवालैरिव पूरितार्धया विभान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

CON: अजस्र आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया (अतश्च) पुरः प्रवालैः पूरितार्धया इव अच्छस्फटिकाक्षमालया विभान्त (अमु०)।

TRANS: Him, who was adorned by a rosary of clear crystal beads, which seemed to be filled by coral beads in the upper half, being tinged by the (red) rays from the thumb nail which was bright due to friction with the lute-strings, that were continuously struck with it.

रणद्भिराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः।
स्फुटीभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहुः ॥ १० ॥

CON: नभस्वत. आघट्टनया पृथग् रणद्भिः विभिन्नश्रुतिमण्डलैः स्वरैः स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीं मुहुर्मुहुः अवेक्षमाण (अमु०)।

TRANS: Him, repeatedly looking at (his lute) Mahatī which was giving out modulations of particular gamuts (of 'svara's), through notes, with their distinct group of s'rutis resounding through the impact of the wind.

निवर्त्य सोऽनुव्रजतः कृतानतीनतीन्द्रियज्ञाननिधिर्नभःसदः ।
समासदत्सादितदैत्यसम्पदः पदं महेन्द्रालयचारु चक्रिणः ॥ ११ ॥

CON अतीन्द्रियज्ञाननिधिः सः (मुनिः) कृतानतीन् अनुव्रजतः नभःसदः निवर्त्य सादितदैत्यसम्पदः चक्रिणः महेन्द्रालयचारु पदं समासदत् ।

TRANS That sage, a repository of supersensuous knowledge made the gods who were following him with bent heads to turn back, and arrived at the abode beautiful like Indra's palace, of the Discus wielder (Kṛṣṇa), who had destroyed the wealth of the demons

पतत्पतङ्गप्रतिमस्तपोनिधिः पुरोऽस्य यावन्न भुवि व्यलीयत ।
गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

CON पतत्पतङ्गप्रतिमः तपोनिधिः अस्य पुरः यावत् भुवि न व्यलीयत तावत् अच्युतः, गिरेः तडित्वान् इव, पीठात् जवेन उदतिष्ठत् ।

TRANS While that great ascetic, resembling descending Sun had hardly alighted on the ground in front of him (i e Kṛṣṇa), Acyuta quickly got up from his seat (to receive him), like a cloud (glistening with lightning) arising from a mountain.

अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथञ्चित्फणिनां गणैरधः ।
न्यधायिषातामभिदेवकीसुतं सुतेन धातुश्चरणौ भुवस्तले ॥ १३ ॥

CON अथ धातुः सुतेन प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः अधः कथञ्चिद् धृते भुवस्तले अभिदेवकीसुतं चरणौ न्यधायिषाताम् ।

TRANS Then the son of the creator placed his feet on the ground in the vicinity of the son of Devaki, (on the ground) which was somehow supported from below by the groups of serpents, whose bending hoods were with (great) effort held up

तमर्घ्यमर्घ्यादिकयादिपूरुषः सपर्यया साधु स पर्यपूपुजत् ।
गृहानुपैतुं प्रणयादभीप्सवो भवन्ति नापुण्यकृतां मनीषिणः ॥ १४ ॥

CON आदिपूरुषः सः तं अर्घ्यं अर्घ्यादिकया सपर्यया साधु पर्यपूपुजत्; मनीषिणः अपुण्यकृतां गृहान् प्रणयात् उपैतुं अभीप्सवः न भवन्ति ।

TRANS The primeval Lord, worshipped well with service like offering materials of worship and the like, the high souled ones do not desire to come with affection to the abode of the nonmeritorious

न यावदेतावुदपश्यदुत्थितौ जनस्तुषाराञ्जनपर्वताविव ।
स्वहस्तदत्ते मुनिमासने मुनिश्चिरंतनस्तावदभिन्यवीविशत् ॥ १५ ॥

CON : जनः यावद् एतौ तुषाराञ्जनपर्वतौ इव उत्थितौ न उदपश्यत् तावत् चिरन्तनः मुनिः स्वहस्तदत्ते आसने मुनिं न्यवीविशत् ।

TRANS : While people did not see these two rise up like snow-mountain and blue mountain ( lit. collyrium-mountain ), the eternal sage ( Kṛṣṇa ) made the ( divine ) sage ( Nārada ) to sit on a seat, offered by his own hand.

महामहानीलशिलारुचः पुरो निषेदिवान्कंसकृपः स विष्टरे ।
श्रितोदयाद्रेरभिसायमुच्चकैरचूचुरच्चन्द्रमसोऽभिरामताम् ॥ १६ ॥

CON : महामहानीलशिलारुचः कंसकृपः पुरः उच्चकैः विष्टरे निषेदिवान् सः अभिसायं श्रितोदयाद्रेः चन्द्रमसः अभिरामताम् अचूचुरत् ।

TRANS : That ( sage ), seated on a lofty seat in front of the Kaṁsa-slayer ( i. e. Kṛṣṇa ), who had the lustre of a large sapphire slab, stole the charm of ( i. e. resembled ) the moon, resorting to the rising mountain, in the evening.

विधाय तस्यापचितिं प्रसेदुषः प्रकाममप्रीयत यज्वनां प्रियः ।
ग्रहीतुमार्यान्परिचर्यया मुहुर्महानुभावा हि नितान्तमर्थिनः ॥ १७ ॥

CON : यज्वनां प्रियः (कृष्ण.) प्रसेदुषः तस्य (मुनेः) अपचितिं विधाय प्रकामं अप्रीयत । महानुभावाः हि परिचर्यया आर्यान् मुहुः ग्रहीतुं नितान्तं अर्थिनः ।

TRANS : The favourite of sacrificers was greatly pleased to worship that gracious (sage); high-souled persons are extremely eager to please, by repeated service, the worthy ones.

अशेषतीर्थोपहृताः कमण्डलोर्निधाय पाणावृषिणाभ्युदीरिताः ।
अघौघविध्वंसविधौ पटीयसीर्नतेन मूर्ध्ना हरिरग्रहीदपः ॥ १८ ॥

CON : अशेषतीर्थोपहृताः कमण्डलोः पाणौ निधाय ऋषिणा अभ्युदीरिताः अघौघविध्वंसविधौ पटीयसीः अपः हरिः नतेन मूर्ध्ना अग्रहीत् ।

TRANS : Hari, with bent head, accepted the waters, which were poured by the sage after placing these from his gourd in his hand, which were brought from all the sacred places and which were effective in destroying masses of sins.

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामवपुर्न्यविक्षत ।
जिगाय जम्बूजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

CON : नवाम्बुदश्यामवपुः स मुनेः अनुज्ञया यत्र काञ्चने (आसने) न्यविक्षत, तद् आसनं तदा जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय ।

TRANS : The golden seat whereon he, whose body was dark like a new cloud, sat with the permission of the sage, then excelled the beauty of a peak of mountain Sumeru, beautified by Jambu tree.

स तप्तकार्तस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः ।
विदिद्युते वाडवजातवेदसः शिखाभिराश्लिष्टः इवाम्भसां निधिः ॥ २० ॥

CON : तप्तकार्तस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः स वाडवजातवेदसः शिखाभिः आश्लिष्टः अम्भसां निधिः इव विदिद्युते ।

TRANS : He (i.e. Kṛṣṇa), with his garment as bright (yellow) as molton gold, and his complexion resembling the spot on the full moon, shone like the ocean, surrounded by the flames of the submarine fire.

रथाङ्गपाणेः पटलेन रोचिषामृषित्विषः संवलिताः विरेजिरे ।
चलत्पलाशान्तरगोचरास्तरोस्तुषारमूर्तेरिव नक्तमंशवः ॥ २१ ॥

BON : रथाङ्गपाणेः रोचिषा पटलेन संवलिताः ऋषित्विषः नक्तं तरोः चलत्पलाशान्तरगोचराः तुषारमूर्तेः अंशवः इव विरेजिरे ।

TRANS : The lustre of the sage mixed up with the mass of lustre of the discus-wielder, shone like the rays of the cool-rayed moon, passing through rustling leaves of trees at night.

प्रफुल्लतापिच्छनिभैरभीषुभिः शुभैश्च सप्तच्छदपांसुपाण्डुभिः ।
परस्परेण च्छुरितामलच्छवी तदैकवर्णाविव तौ बभूवतुः ॥ २२ ॥

CON : प्रफुल्लतापिच्छनिभैः (शुभैः) सप्तच्छदपांसुपाण्डुभिः च अभीषुभिः परस्परेण च्छुरितामलच्छवी तौ तदा एकवर्णौ इव बभूवतुः ।

TRANS : These two (Kṛṣṇa and Nārada) became as if of identical colour when their bright lustres were mutually intermingled by (the interaction of) bright rays which were similar to blooming Tamala flower (in case of Kṛṣṇa) and white like the of Saptaparṇa blossoms (in case of Nārada).

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकासमासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥ २३ ॥

CON: युगान्तकालप्रतिसंहृतात्मनः कैटभद्विषः यस्यां तनौ जगन्ति सविकासं आसत तत्र तपोधनाभ्यागमसम्भवा मुदः न ममुः ।

TRANS: In that body of the enemy of Kaitabha, who withdraws all within himself at the time of universal destruction, wherein all the worlds were commodiously accomodated, could not be contained the delight caused by the arrival of the sage (Nārada).

निदाघधामानमिवाधिदीधितिं मुदा विकासं मुनिमभ्युपेयुषी । (१४६६
विलोचने बिभ्रदधिश्रितश्रिणी स पुण्डरीकाक्ष इति
स्फुटोऽभवत् ॥ २४ ॥

CON: निदाघधामानं इव अधिदीधितिं मुनिं अभि मुदा विकासं उपेयुषी अधिश्रितश्रिणी विलोचने बिभ्रत् सः पुण्डरीकाक्षः इति स्फुटः अभवत् ।

TRANS: He, possessed of eyes, which were beautiful and which tended to bloom with delight when directed towards the sage, lustrous like the hot-rayed one, clearly showed himself to be lotus-eyed.

सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौधमिवाथ लम्भयन् ।
द्विजावलिव्याजनिशाकरांशुभिः शुचिस्मितां वाचमवोचदच्युतः ॥२५॥

CON: अथ अच्युतः विसारिभिः द्विजावलिव्याजनिशाकरांशुभिः मुनेः सितं वपुः सौधं इव सुतरां सितिम्ना लम्भयन् शुचिस्मितां वाचं अवोचत् ।

TRANS: Then Acyuta, spoke (the following) words, with a bright smile, whereby he made the white body of the sage to have (additional) whiteness by means of the rays from his moon-like teeth, which spread out, just as a (white) mansion should be further whitened (by a whitewash) (or by the white rays of the moon).

हरत्यघं सम्प्रति हेतुरेष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥२६॥

CON: भवदीयदर्शनं शरीरभाजां कालत्रितये अपि योग्यतां व्यनक्ति, (यतः) सम्प्रति अघं हरति, एष्यतः शुभस्य हेतुः (भवति), पूर्वाचरितैः शुभैः कृतं (च वर्तते) ।

TRANS A sight of yours proclaims the worthiness of an embodied being in all the three times, for it removes sin at present, is a cause of future bliss, and is the result of good deeds performed earlier

जगत्यपर्याप्तसहस्रभानुना न यन्नियन्तु समभावि भानुना ।
प्रसह्य तेजोभिरसंख्यतां गतैरदस्त्वया नुन्नमनुत्तमं तम ॥ २७ ॥

CON जगति अपर्याप्तसहस्रभानुना यत् नियन्तु न समभावि, अनुत्तम अद (तम) असंख्यतां गतै तेजोभि प्रसह्य त्वया नुन्नम् ।

TRANS That unsurpassed darkness (i e ignorance) which could not be controlled in this world by Sun which his inadequate thousand rays, was forcibly conquered by your lustres, assuming a myriad forms

कृत प्रजाक्षेमकृता प्रजासृजा सुपात्रनिक्षेपनिराकुलात्मना ।
सदोपयोगेऽपि गुरुस्त्वमक्षयो निधि श्रुतीना धनसम्पदामिव ॥ २८ ॥

CON. प्रजाक्षेमकृता सुपात्रनिक्षेपनिराकुलात्मना प्रजासृजा त्व धनसम्पदा इव श्रुतीनां सदोपयोगे अक्षय गुरु निधि कृत ।

TRANS By the creator of beings, wishing to bring about the welfare of them, and having his self relieved by a deposit (of Srutis) in a worthy place, you were made the great treasure of Vedas, inexhaustible in spite of constant use, like a great treasure, inexhaustible inspite of constant use being kept by a father, wishing for his children's welfare and feeling relieved by placing it in a safe container

विलोकनेनैव तवामुना मुने कृत कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥ २९ ॥

CON मुने निबर्हितांहसा अमुना तव विलोकनेनैव कृतार्थ कृत अस्मि । तथापि गरीयसी गिर शुश्रूषु अहम् । अथवा श्रेयसि केन तृप्यते ।

TRANS O sage, I am rendered blessed merely by this sight of yours which removes sin, yet I am eager to listen to your weighty words for who can be satiated with the beneficial?

गतस्पृहोऽप्यागमनप्रयोजन वदेति वक्तु व्यवसीयते मया ।
तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम ॥ ३० ॥

CON : गतस्पृहः अपि आगमनप्रयोजनं वद इति वक्तुं यया (धृष्टतया) व्यवसीयते, सा धृष्टता उदितात्मगौरवो गुरु. तव आगमः एव तनोति ।

TRANS : That audacity which makes me ask you: "Tell me the purpose of your arrival, desireless though you are",— that audacity is caused by this arrival of yours, which flatters my self-importance.

इति ब्रुवन्तं तमुवाच स व्रती न वाच्यमित्थं पुरुषोत्तम त्वया ।
त्वमेव साक्षात्करणीय इत्यत किमस्ति कार्यं गुरु योगिनामपि ॥३१॥

CON : इति ब्रुवन्तं तं स व्रती उवाच, पुरुषोत्तम, त्वया इत्थं न वाच्यम् । योगिनां अपि त्वमेव साक्षात्करणीय इत्यत. गुरु कार्यं किं अस्ति ।

TRANS : To him (Lord Kṛṣṇa) who thus spoke the sage said: O Puruṣottama, you should not speak in this way; for what greater task is there, even for the yogins, except that you are to be realised.

उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णमक्षुण्णतयातिदुर्गमम् ।
उपेयुषो मोक्षपथं मनस्विनस्त्वमग्रभूमिर्निरपायसंश्रया ॥ ३२ ॥

CON : उदीर्णरागप्रतिरोधकं अभीक्ष्णं अक्षुण्णतया जनैः अतिदुर्गमं मोक्षपथं उपेयुषः मनस्विनः त्वं निरपायसंश्रया अग्रभूमिः ।

TRANS : You are the final goal, affording safe shelter, to a high souled person, who wants to travel by the path of salvation, which is beset with robbers in the form of passions, and which is very difficult to traverse, not being oft trodden by people.

उदासितारं निगृहीतमानसैर्गृहीतमध्यात्मदृशा कथंचन । (1959)
बहिर्विकारं प्रकृतेः पृथग्विदुः पुरातनं त्वा पुरुषं पुराविदः ॥ ३३ ॥

CON : पुराविदः त्वा निगृहीतमानसैः अध्यात्मदृशा कथंचन गृहीतं उदासितारं बहिर्विकारं प्रकृतेः पृथक् पुरातनं पुरुषं विदुः ।

TRANS : The knowers of the past, know you to be Ancient Puruṣa (Primeval Spirit), who is distinct from Prakṛti, outside the pale of worldly tranformations who is disinterested in worldly affairs and who is cognised with great difficulty by the spiritual vision, by those who can control their minds

निवेशयामासिथ हेलयोद्धृतं फणाभृतां छादनमेकमोकसः । (1965
जगत्त्रयैकस्थपतिस्त्वमुच्चकैरहीश्वरस्तम्भशिरःसु भूतलम् ॥ ३४ ॥

CON जगत्त्रयैकस्थपति त्व हेलया उदधृत फणाभृता ओकस एक छादन भूतम् उच्चकैः अहीश्वरस्तम्भशिर सु निवेशयामासिथ।

TRANS You, who are the one architect of the three worlds have established on high on the branching tops of the pillar in the form of the lord of serpents, the earth which is the sole cover of the abode of the serpents, and which is lifted up by you with ease

अनन्यगुर्वास्तव केन केवल पुराणमूर्तेर्महिमावगम्यते।
मनुष्यजन्मापि सुरासुरान्गुणैर्भवान्भवच्छेदकरै करोत्यध ॥ ३५ ॥

CON अनन्यगुर्वा तव पुराणमूर्ते केवल महिमा केन अवगम्यते। मनुष्यजन्मा अपि भवान् भवच्छेदकरै गुणै सुरासुरान् अध करोति।

TRANS who can understand the absolute greatness of your ancient form of uncomparable greatness? Even though born as a human being, you have surpassed gods and demons by your qualities which destroy the mundane existence

लघूकरिष्यन्नतिभारभङ्गुराममू किल त्व त्रिदिवादवातर।
उदूढलोकत्रितयेन साम्प्रत गुरुर्धरित्री क्रियतेतरा त्वया ॥ ३६ ॥

CON त्व अतिभारभङ्गुरा अमू (धरित्री) लघूकरिष्यन् किल त्रिदिवात् अवातर। साम्प्रत उदूढलोकत्रितयेन त्वया धरित्री गुरु क्रियतेतराम।

TRANS You indeed, descended to the earth from the heaven, to lighten her as she was about to break under great burden, but now (actually) by you, who support the three worlds, the earth is being made more weighty (*punningly* more holy)

निजौजसोज्जासयितु जगद्द्रुहामुपाजिहीथा न महीतल यदि।
समाहितैरप्यनिरूपितस्तत पद दृश स्या कथमीश मादृशाम् ॥३७॥

CON निजौजसा जगद्द्रुहाम् उज्जासयितु यदि महीतल न उपाजिहीथा तत (हे) ईश समाहितै अपि अनिरूपित (त्वम्) मादृशां दृश पद कथ स्या।

TRANS Had you not come down to this earth to uproot the enemies of the world by you lustre how O lord, could you, who are not realised even by the meditating (yogins), have come within the range of the sight of persons like me?

उपप्लुत पातुमदो मदोद्धतैस्त्वमेव विश्वम्भर विश्वमीशिषे।
ऋते रवे क्षालयितु क्षमेत क क्षपातमस्काण्डमलीमस नभ ॥ ३८ ॥

CON विश्वम्भर, मदोद्धतै उपप्लुत अद विश्व पातु त्व एव ईशिषे । क्षपातमस्काण्डमलीमस नभ क्षालयितु रवे ऋते क क्षमेत ।

TRANS O supporter of the universe you alone are capable *of protecting this universe* harassed by *those puffed up* by pride Who except the Sun can clear the sky which is rendered dark by the pitchy darkness *of* the night ?

करोति कसादिमहीभृता वधाज्जनो मृगाणामिव यत्तव स्तवम् ।
हरे हिरण्याक्षपुर सरासुरद्विपद्विप प्रत्युत सा तिरस्क्रिया ॥ ३९ ॥

CON जन मृगाणा इव कसादिमहीभृता वधात स्तव करोति यत सा हे हरे हिरण्याक्षपुर सरासुरद्विपद्विप तव प्रत्युत तिरस्क्रिया ।

TRANS That people praise you for killing deer like kings like Kamsa *and* others is *indeed* O Hari ( *pun* O lion ) a censure of yours who have destroyed elephant like demons like Hiranyaksa and others !

प्रवृत्त एव स्वयमुज्झितश्रम क्रमेण पेष्टु भुवनद्विषामसि ।
तथापि वाचालतया युनक्ति मा मिथस्त्वदाभाषणलोलुप मन ॥४०॥

CON उज्झितश्रम (त्वम) क्रमेण भुवनद्विषा पेष्टु स्वय प्रवृत्त एव असि । तथापि मिथ त्वदाभाषणलोलुप मन मा वाचालतया युनक्ति ।

TRANS You are *yourself ever active for* destroying enemies of the world one by one in an untiring way All the same my mind desirous of a mutual conversation with you makes me garrulous

तदिन्द्रसदिष्टमुपेन्द्र यद्वच क्षण मया विश्वजनीनमुच्यते ।
समस्तकार्येषु गतेन धुयतामहिद्विषस्तद्भवता निशम्यताम् ॥ ४१ ॥

CON तत उपेन्द्र इन्द्रसदिष्ट विश्वजनीन यद्वच क्षण मया उच्यते तत् अहिद्विष समस्तकार्येषु धुयता गतेन भवता निशम्यताम ।

TRANS Therefore O Upendra ( Krsna), the words of universal interest which I shall utter for a while as a message from Indra, should be heard by you who are the leader in all undertakings of Indra

अभूदभूमि प्रतिपक्षजन्मना भिया तनूजस्तपनद्युतिर्दिते ।
यमिन्द्रशब्दार्थनिसूदन हरेर्हिरण्यपूर्व कशिपु प्रचक्षते ॥ ४२ ॥

CON : प्रतिपक्षजन्मनां भियां अभूमि, तपनद्युति., दितेः तनूजः अभूत्; हरेः इन्द्रशब्दार्थनिसूदनं य हिरण्यपूर्वं कशिपु प्रचक्षते।

TRANS : There once lived (a demon), son of Diti, having lustre like sun, and who never entertained any fear from rivals; who, the destroyer of Hari's (Indra's) meaningful title 'Indra', was known by the name Hiranyakas'ipu.

समत्सरेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम्।
भयस्य पूर्वावतरस्तरस्विना मनःसु येन द्युसदां न्यधीयत ॥ ४३ ॥

CON · समत्सरेण असुर इति नाम्नः प्रथमाभिधेयतां चिराय उपेयुषा तरस्विना येन द्युसदा मनःसु भयस्य पूर्वावतरः न्यधीयत।

TRANS : By which powerful demon, who was wrathful and who, for long was counted as the foremost of Asuras, was made the first awareness of fear in the minds of gods.

दिशामधीशांश्चतुरो यतः सुरानपास्य तं रागहृता सिषेविरे।
अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं श्रियः ॥ ४४ ॥

CON : श्रियः यतः दिशः अधीशान् चतुरः सुरान् अपास्य तं रागहृताः सिषेविरे ततः आरभ्य अयशस्करं उच्चैः चलाः इति प्रवादं अवापुः।

TRANS : Ever since Wealth, rejecting the four gods, the lords of the (four) quarters, resorted to him, being attracted by love, (she) has got the infamous calumny of being fickle.

पुराणि दुर्गाणि निशातमायुधं बलानि शूराणि घनाश्च कञ्चुकाः।
स्वरूपशोभैकफलानि नाकिनां गणैर्यमाशङ्क्य तदादि चक्रिरे ॥४५॥

CON : नाकिनां गणैः यं आशङ्क्य तदादि स्वरूपशोभैकफलानि पुराणि दुर्गाणि, आयुधं निशातम्, बलानि शूराणि, कञ्चुकाः च घनाः चक्रिरे।

TRANS : Fearing whom, from that time onwards, the groups of gods made their (upto now) solely decorative cities impregnable, weapons sharpened, armies valorous and armours strong.

स सञ्चरिष्णुर्भुवनान्तरेषु यां यदृच्छयाशिश्रियदाश्रयः श्रियः।
अकारि तस्यै मुकुटोपलस्खलत्करैस्त्रिसंध्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

CONS : भुवनान्तरेषु सञ्चरिष्णुः श्रियः आश्रयः सः (हिरण्यकशिपुः) यदृच्छया यां (दिशं) अशिश्रियत्, मुकुटोपलस्खलत्करैः त्रिदशैः त्रिसंध्यं तस्यै दिशे नमः अकारि।

TRANS: When he (Hiranyakas'ipu), the abode of Glory, would by chance resort to any quarter, with a desire to travel in the various worlds, in that direction salutations were offered by gods in all the three junctures of day, with their hands fumbling on the precious stones in their crown

सटाच्छटाभिन्नघनेन बिभ्रता नृसिंह सैंहीमतनुं तनुं त्वया । (1965)
स मुग्धकान्तास्तनसङ्गभङ्गुरैरुरोविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

CON: नृसिंह सैंही अतनु तनु बिभ्रता सटाच्छटाभिन्नघनेन त्वया स मुग्धकान्तास्तनसङ्गभङ्गुरैः नखैः उरोविदारं प्रतिचस्करे ।

TRANS: O Nrsimha, by you, who possessed a big Lion form, and who scattered the clouds by the hair of your mane, he (i e. Hiranyakas'ipu) was killed by opening up his chest, by your nails which (otherwise) broke when they came in contact with the breasts of your young wife.

विनोदमिच्छन्नथ दर्पजन्मनो रणेन कण्ड्वास्त्रिदशैः समं पुन
स रावणो नाम निकामभीषणं बभूव रक्षः क्षतरक्षणं दिवः ॥ ४८ ॥

CON: अथ स पुनः त्रिदशैः सम रणेन दर्पजन्मनः कण्ड्वाः विनोद इच्छन् दिवः क्षतरक्षण निकामभीषण रावणः नाम रक्षः बभूव ।

TRANS. Then he once again became (reborn as) a demon named Rāvana, who was extremely ferocious and who destroyed the defences of heaven, just because he was desirous of satisfying his itching desire, born of pride, of once again fighting with the gods.

प्रभुर्बुभूषुर्भुवनत्रयस्य यः शिरोऽतिरागाद्दशमं चिकर्तिषुः ।
अतर्कयद्विघ्नमिवेष्टसाहसः प्रसादमिच्छासदृशं पिनाकिनः ॥ ४९ ॥

CON: यः भुवनत्रयस्य प्रभुः बुभूषुः, अतिरागात दशमं शिरः चिकर्तिषुः, इष्टसाहसः इच्छासदृश पिनाकिन प्रसाद विघ्न अतर्कयत् ।

TRANS. Who (Rāvana), fond of daring deeds, keen to become the master of the three worlds, and desirous to cut off his tenth head through extreme devotion (to Lord S'iva), thought as an obstacle the favour of Pinākin (S'iva), which was (really) as per his longing

समुत्क्षिपन्यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः ।
त्रसत्तुषाराद्रिसुतससम्भ्रमस्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥ ५० ॥

CON: यः पृथिवीभृतां वरं (कैलासं) समुत्क्षिपन्, शूलिनः वरप्रदानस्य त्रसत्तुषाराद्रिसुतासम्भ्रमस्वयग्रहाश्लेषसुखेन निष्क्रयं चकार ।

TRANS: Who, heaving up the best of mountains (viz Kailāsa) repaid the grant of boon by S'iva by (giving to S'iva) the delight of a voluntary embrace in confusion by the scared daughter of the Himālaya (i. e. Pārvati).

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराङ्गनाः ।
विगृह्य चक्रे नमुचिद्विषा बली य इत्थमस्वास्थ्यमहर्दिवं दिवः ॥५१॥

CON: यः बली नमुचिद्विषा विगृह्य, पुरी अवस्कन्द, नन्दनं लुनीहि रत्नानि मुषाण, अमराङ्गनाः हर, इत्थं अहर्दिव दिवः अस्वास्थ्य चक्रे ।

TRANS: Who, having fallen out with the enemy of Namuci (i. e. Indra), was day and night creating disturbance in heaven by attacking the city (Amaravati), ransacking Nandanavana robbing jewels and kidnapping divine damsels.

सलीलयातानि न भर्तुरभ्रमोर्न चित्रमुच्चैःश्रवसः पदक्रमम् ।
अनुद्रुतः संयति येन केवलं बलस्य शत्रुः प्रशशंस शीघ्रताम् ॥ ५२ ।

CON: सयति येन अनुद्रुतः वलस्य शत्रुः अभ्रमोः भर्तुः सलीलयातानि न (प्रशशंस), उच्चैःश्रवसः चित्रं पदक्रमं न (प्रशशंस), केवल (तयोः) शीघ्रतां प्रशशंस ।

TRANS: Pursued in battle by whom (i. e. Ravaṇa), the enemy of Bala (i. e Indra) only praised the speed but not the graceful movements of Airāvata or the varied steps of Uccaiśravas

अशक्नुवन्सोढुमधीरलोचनः सहस्ररश्मेरिव यस्य दर्शनम् ।
प्रविश्य हेमाद्रिगुहागृहान्तरं निनाय बिभ्यद्दिवसानि कौशिकः ॥५३॥

CON: अधीरलोचनः कौशिकः सहस्ररश्मेरिव यस्य दर्शनं सोढुं अशक्नुवन् हेमाद्रिगुहागृहान्तर प्रविश्य बिभ्यद् दिवसानि निनाय ।

TRANS: Being unable to bear the sight of whom, as of the thousand-rayed Sun, Indra (*by pun*: owl) with restless eyes passed his days in fear having entered the inner apartments of his abode in a cave of the golden mountain.

बृहच्छिलानिष्ठुरकण्ठघट्टनाद्विकीर्णलोलाग्निकण सुरद्विष ।
जगत्प्रभोरप्रसहिष्णु वैष्णव न चक्रमस्याक्रमताधिकन्धरम् ॥ ५४ ॥

CON बृहच्छिलानिष्ठुरकण्ठघट्टनात विकीर्णलोलाग्निकण अप्रसहिष्णु वैष्णव चक्र जगत्प्रभो अस्य सुरद्विष अधिकधर न अक्रमत ।

TRANS The invincible discus of lord of the world, Viṣṇu, could not succeed against the neck of that enemy of gods, but only emitted flying sparks of fire due to an impact with the neck which was as hard as a mighty rock.

विभिन्नशङ्ख कलुषीभवन्मुहुर्मदेन दन्तीव मनुष्यधर्मण । (१९६८)
निरस्तगाम्भीर्यमपास्तपुष्पक प्रकम्पयामास न मानस न स ॥ ५५ ॥

CON स मदेन दन्तीव विभिन्नशङ्ख कलुषीभवन् निरस्तगाम्भीर्य अपास्तपुष्पक मनुष्यधर्मण मानस प्रकम्पयामास न (इति) न ।

TRANS He did agitate the mind of Kubera which lost its composure, discarded Puṣpaka (aerial car), and became confounded, as he with his pride broke open the Samkha treasure (of Kubera), like an elephant in rut agitating the Mānasa lake, breaking the conches therein and making its water turbid, disturbing it to its depths and scattering the lotuses therein

रणेषु तस्य प्रहिता प्रचेतसा सरोषहुङ्कारपराङ्मुखीकृता ।
प्रहर्तुरेवोरगराजरज्जवो जवेन कण्ठ सभया प्रपेदिरे ॥ ५६ ॥

CON रणेषु प्रचेतसा प्रहिता उरगराजरज्जव तस्य सरोषहुङ्कार पराङ्मुखीकृता सभया जवेन प्रहर्तु एव कण्ठ प्रपेदिरे ।

TRANS The nooses in the form of mighty serpents which were hurled at him, in battles, by Varuna, were turned back by his angry yell and quickly resorted in fear, to the neck of the striker (viz Varuṇa) himself

परेतभर्तुर्महिषोऽमुना धनुर्विधातुमुत्खातविषाणमण्डल ।
हृतेऽपि भारे महतस्त्रपाभराद्उवाह दु खेन भृशानत शिर ॥ ५७ ॥

CON अमुना धनु विधातु उत्खातविषाणमण्डल परेतभर्तु महिष भारे हृतेऽपि महत त्रपाभरात भृशानत शिर दु खेन उवाह ।

TRANS The buffalo of the Lord of the dead (viz Yama), whose curved horns were pulled out by him for fashioning bows (therefrom), carried his head, with great grief, which (head)

even with its burden removed, was held very low on account of a great sense of shame.

स्पृशन्सशङ्कः समये शुचावपि स्थितः कराग्रैरसमग्रपातिभिः ।
अघर्मघर्मोदकबिन्दुमौक्तिकैरलंचकारास्य वधूरहस्करः ॥ ५८ ॥

CON : अहस्करः शुचौ समये स्थितः अपि असमग्रपातिभिः कराग्रैः सशङ्कः स्पृशन् अघर्मघर्मोदकबिन्दुमौक्तिकैः अस्य वधूः अलचकार ।

TRANS : The sun, even in summer, bedecked his (Rāvana's) wives with pearls in the form of the cool drops of perspiration, touching them hesitantly by the tips of his rays (*pun*: hands) which did not make their full impact.

कलासमग्रेण गृहानमुञ्चता मनस्विनीरुत्कयितुं पटीयसा ।
विलासिनस्तस्य वितन्वता रतिं न नर्मसाचिव्यमकारि नेन्दुना ॥५९॥

CON : कलासमग्रेण, गृहान् अमुञ्चता, मनस्विनीः उत्कयितु पटीयसा, रतिं वितन्वता इन्दुना विलासिनः तस्य नर्मसाचिव्य न अकारि (इति) न ।

TRANS : By the moon, who was possessed of all digits (*pun*: arts), who did not leave (his) abode, who was an expert in making haughty women love-sick, and who caused delight (to him), the function of a confidante was well achieved for him (Rāvaṇa).

विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनमनेन मानिना ।
न जातु वैनायकमेकमुद्धृतं विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

CON : मानिना अनेन विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनं जातु उद्धृतं वैनायकं एकं विषाणं अद्यापि न पुनः प्ररोहति ।

TRANS : One of the tusks of Vināyaka, which indeed was pulled out by the haughty one (Rāvaṇa) with the desire to make therefrom suitable ear-pendants for his graceful beloved, has not grown up again, even to this day.

निशान्तनारीपरिधानधूननस्फुटागसाप्यूरुषु लोलचक्षुषः ।
प्रियेण तस्यानपराधबाधिताः प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

CON : निशान्तनारीपरिधानधूननस्फुटागसा अपि ऊरुषु लोलचक्षुषः तस्य प्रियेण प्रकम्पनेन अनपराधबाधिताः सुराः अनुचकम्पिरे ।

TRANS : The gods, who were harassed (by Rāvaṇa) without any offence by them, were pitied by wind, who was dear

to him, whose eyes were greedy to look at the thighs (of his beloveds), even though he had committed a clear offence by shaking off the garments of ladies in his harem.

तिरस्कृतस्तस्य जनाभिभागिना मुहुर्महिम्ना महसां महीयसाम् ।
बभार बाष्पैर्द्विगुणीकृतं तनुस्तनूनपाद्धूमवितानमाधिजं. ॥ ६२ ॥

CON: तस्य जनाभिभाविना महीयसा महसा महिम्ना मुहु तिरस्कृतः तनु तनूनपात् आधिजं. बाष्पैं द्विगुणीकृत धूमवितान बभार ।

TRANS Fire, repeatedly overpowered by the greatness of is mighty splendours which eclipsed other people, and consequently) emaciated, possessed a canopy of smoke doubled 1 size by his sighs of grief.

परस्य मर्माविधमुज्झतां निज द्विजिह्वतादोषमजिह्मगामिभि ।
तमिद्धमाराधयितुं सकर्णकै कुलैर्न भेजे फणिनां भुजङ्गता ॥ ६३ ॥

CON: इद्ध त आराधयितु परस्य मर्माविध निज द्विजिह्वतादोष उज्झता फणिना अजिह्मगामिभि सकर्णकै. कुलै भुजगता न भेजे ।

TRANS: In order to propitiate him (Rāvana) who was lustrous, hosts of serpents gave up their serpenthood (pun: wickedness), by giving their serpentine faults which pierced the vitals of other people (pun giving up the habit of double talk that pierced other's vitals), by giving up crooked gait (pun: crooked conduct) and by developing ears (pun having a leader).

तदीयमातङ्गघटाविघट्टितैं कटस्थलप्रोषितदानवारिभि ।
गृहीतदिक्कैरपुनर्निवर्तिभिश्चिराय याथार्थ्यमलम्भि दिग्गजैं ॥ ६४ ॥

CON तदीयमातङ्गघटाविघट्टितैं कटस्थलप्रोषितदानवारिभि गृहीतदिक्कैः अपुनर्निवर्तिभि दिग्गजैः चिराय याथार्थ्यं अलम्भि ।

TRANS The quarter-elephants, who were scattered away by his team of elephants, who (quarter elephants) had the flow of ichor disappearing from their temples and who ran to different directions not to return, obtained a meaningfulness (to their title 'Diggajas')!

अभीक्ष्णमुष्णैरपि तस्य सोष्मण सुरेन्द्रबन्दीश्वसितानिलैर्यया ।
सचन्दनाम्भ कणकोमलै ... ... ...र्जलार्द्रतापयवनैं निर्ववौ ॥ ६५ ॥

CON सोऽमण तस्य वपु अभीक्ष्ण उष्णं अपि सुरेन्द्रबन्दीश्वसितानिलै॰ यथा (निर्ववौ) तथा सचन्दनाम्भ कणकोमलै जलार्द्रपवनै न निर्ववौ।

TRANS His body, suffering from heat, was not cooled by the breezes from wet fans, pleasant with drops of sandal water, to that extent, as it was cooled by the heaved sighs of the captive damsels of Indra, though these were very hot.

तपेन वर्षा शरदा हिमागमो वसन्तलक्ष्म्या शिशिर समेत्य च।
प्रसूनक्लृप्ति दधत सदर्तव पुरेऽस्य वास्तव्यकुटुम्बिता ययु ॥६६॥

CON. सदा प्रसूनक्लृप्ति दधत ऋतव तपेन वर्षा शरदा हिमागम॰ वसन्तलक्ष्म्या शिशिर च समेत्य अस्य पुरे वास्तव्यकुटुम्बिता ययु।

TRANS The (six) seasons, always yielding profusion of flowers, together became *denizens of his city,— the rainy season* together with summer, the Hemanta with autumn, and the winter with the Vernal glory.

अमानव जातमज कुले मनो प्रभाविन भाविनमन्तमात्मन।
मुमोच जानन्नपि जानकीं न य सदाभिमानैकधना हि मानिन ॥६७॥

CON अमानव अज मनो कुले जात प्रभाविन आत्मन अन्तं भाविन जानन् अपि य जानकीं न मुमोच, मानिन सदा अभिमानैकधना हि।

TRANS Even knowing that the unborn, superhuman mighty (Râma), born in the race of Manu, was going to be his would be slayer, he did not release Sita, for the self respecting ones always treasure their self respect indeed!

स्मरत्यदो दाशरथिर्भवन्भवानमु वनान्ताद्वनितापहारिणम्।
पयोधिमाबद्धचलज्जलाविल विलङ्घ्य लङ्का
निकषा हनिष्यति ॥ ६८ ॥

CON: भवान् दाशरथि भवन् वनान्तात् वनितापहारिण अमुं आबद्धचलज्जलाविल पयोधि विलङ्घ्य लङ्कां निकषा हनिष्यति अदो (भवान्) स्मरति (किम्)।

TRANS Do you remember how you, being born as the son of Daśaratha, killed him who had kidnapped your wife from the forest, near Lankā, having crossed the ocean, whose restless waters were made turbid as they were bridged over?

अथोपपत्ति छलनापरोऽपरामवाप्य शैलूष इवैष भूमिकाम् ।
तिरोहितात्मा शिशुपालसंज्ञया प्रतीयते सम्प्रति सोऽप्यसः परं ॥६९॥

CON : अथ सम्प्रति छलनापरः एष शैलूषः भूमिका इव अपरा उपपत्ति अवाप्य शिशुपालसंज्ञया तिरोहितात्मा परं सः अपि असः प्रतीयते ।

TRANS : At present that treacherous one, attaining another birth, like an actor another role, is concealing himself under the name S'is'upala, being understood by people to be non-Rāvana though he is really the same (viz Rāvaṇa).

स बाल आसीद्वपुषा चतुर्भुजो मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।
युवा कराक्रान्तमहीभृदुच्चकैरसंशयं सम्प्रति तेजसा रविः ॥ ७० ॥

CONS : स बालः वपुषा चतुर्भुज आसीत्, मुखेन पूर्णेन्दुनिभः त्रिलोचनः (आसीत्); सम्प्रति युवा कराक्रान्तमहीभृत् उच्चकैः तेजसा रविः असंशयम् ।

TRANS : As a boy he was possessed of four hands, in his face he resembled the full moon and had three eyes, now as youth he undoubtedly resembles the sun by his overwhelming lustre, as he subjugates the (rival) kings by taxes (like the sun traversing mountains by his rays).

स्वयं विधाता सुरदैत्यरक्षसामनुग्रहावग्रहयोर्यदृच्छया ।
दशाननादीनभिराद्धदेवतावितीर्णवीर्यातिशयान्हसत्यसौ ॥ ७१ ॥

CON : यदृच्छया सुरदैत्यरक्षसां अनुग्रहावग्रहयोः स्वयं विधाता असौ अभिराद्धदेवतावितीर्णवीर्यातिशयान् दशाननादीन् हसति ।

TRANS : He capable personally to favour or disfavour at will, gods, demons and Rakṣasas, laughs at the ten headed (Rāvana) and others on whom mighty powers were conferred by deities, propitiated by them.

बलावलेपादधुनापि पूर्ववत्प्रबाध्यते तेन जगज्जिगीषुणा ।
सतीव योषित्प्रकृतिः सुनिश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥७२॥

CON : जगज्जिगीषुणा तेन बलावलेपात् अधुना अपि जगत् पूर्ववत् प्रबाध्यते । सती योषिद् इव सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसं अभ्येति ।

TRANS : By him, desirous of conquering the world, the world is harassed as before through pride of power; one's well-established nature, follows a man in different births, like a devout wife.

१) तदेनमुल्लङ्घितशासनं विधेर्विधेहि कीनाशनिकेतनातिथिम् ।
६०) शुभेतराचारविपक्विमापदो विपादनीया हि सतामसाधव. ॥ ७३ ॥

CON: तद् विधेः उल्लङ्घितशासनं एनं कीनाशनिकेतनातिथि विधेहि । शुभेतराचारविपक्विमापदः असाधवः सता विपादनीया हि ।

TRANS: Therefore you make him a guest in Yama's abode as he has transgressed the decrees of the creator; wicked persons, whose doom is the result of their own wicked deeds, deserve to be overthrown by the good.

हृदयमरिवधोदयादुदूढद्रढिम दधातु पुनः पुरन्दरस्य ।
घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

CON: अरिवधोदयाद् उदूढद्रढिम पुरन्दरस्य हृदय पुनः घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्व दधातु ।

TRANS: May the heart of Indra, regaining its firmness by prosperity in the form of the destruction of enemies, be able to enjoy the close pressure by the pointed breasts of horipilated S'aci, in a quick embrace.

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभ-
स्तस्मिन्नुत्पतिते पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ।
शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥ ७५ ॥

CON: तस्मिन् सुरमुनौ इति वाच व्याहृत्य नभः उत्पतिते, पुरः इन्दोः श्रियं बिभ्रति (सति), ओमित्युक्तवतः शार्ङ्गिण. चैद्यं प्रति क्रुद्धस्य वदने व्योम्नि इव अनिश शत्रूणा विनाशपिशुनः केतु. भ्रुकुटिच्छलेन आस्पद चकार ।

TRANS: As the divine sage flew up in the sky, with these words, and soon resembled the moon in beauty, a comet, in the guise of a frown, indicative of the continuous destruction of enemies, arose in sky-like face of Kṛṣṇa, who was enraged towards S'iśupāla, and who had just uttered his assent (Om) (*to Nārada' departure*).

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये श्यङ्के कृष्णनारदसंभाषणं नाम प्रथमः सर्ग. ॥ १ ॥

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## द्वितीयः सर्गः

यियक्षमाणेनाहूतः पार्थेनाथ द्विषन्मुरम् ।
अभिचैद्यं प्रतिष्ठासुरासीत्कार्यद्वयाकुलः ॥ १ ॥

CON : अथ यियक्षमाणेन पार्थेन आहूतः अभिचैद्य प्रतिष्ठासुः मुरं द्विषन् कार्यद्वयाकुलः आसीत् ।

TRANS : The enemy of Mura ( i. e. Kṛṣṇa ), invited ( on the one hand ) by the son of Pṛthā who intended to perform a sacrifice, and ( on the other hand ) wishing to march against the king of Cedi was on the horns of a dilemma.

सार्धमुद्धवसीरिभ्यामथासावासदत्सदः ।
गुरुकाव्यानुगां बिभ्रच्चान्द्रीमभिनभः श्रियम् ॥ २ ॥

CON : अथ असौ अभिनभः गुरुकाव्यानुगां चान्द्रीं श्रियं बिभ्रत् उद्धवसीरिभ्यां सार्धं सदः आसदत् ।

TRANS : Then he, accompanied by Uddhava and Balarāma, went to the council-chamber, resembling in beauty the moon attended by Jupiter and Venus, shining in the sky.

जाज्वल्यमाना जगतः शान्तये समुपेयुषी ।
व्यद्योतिष्ट सभावेद्यामसौ नरशिखित्रयी ॥ ३ ॥

CON : जगतः शान्तये समुपेयुषी जाज्वल्यमाना असौ नरशिखित्रयी सभावेद्यां व्यद्योतिष्ट ।

TRANS : The triad of Fires in the form of these three men shone on the altar in the form of the Council Hall, ( the triad ) which was refulgent and which had come together for the peace of the world.

रत्नस्तम्भेषु संक्रान्तप्रतिमास्ते चकाशिरे ।
एकाकिनोऽपि परितः पौरुषेयवृता इव ॥ ४ ॥

CON : रत्नस्तम्भेषु संक्रान्तप्रतिमाः ते एकाकिनः अपि परितः पौरुषेयवृता इव चकाशिरे ।

TRANS : These ( three ), with their images reflected in the jewelled pillars appeared to be ( each ) surrounded by a group of men, though they were alone ( by themselves ).

अध्यासामासुरुत्तुङ्गहेमपीठानि यान्यमी ।
तैरूहे केशरिक्रान्तत्रिकूटशिखरोपमा ॥ ५ ॥

CON अमी यानि उत्तुङ्गहेमपीठानि अध्यासामासु तैं केशरिक्रान्त-त्रिकूटशिखरोपमा ऊहे ।

TRANS The lofty golden seats occupied by them, became comparable to the (three) peaks of mountain Trikuta, perched over by lions.

गुरुद्वयाय गुरुणोरुभयोरथ कार्ययो ।
हरिर्विप्रतिषेध तमाचचक्षे विचक्षण ॥ ६ ॥

CON अथ विचक्षण हरि गुरुद्वयाय गुरुणो उभयो कार्ययो तं विप्रतिषेध आचचक्षे ।

TRANS Then the wise Hari narrated to the two elders the mutual conflict between the two important tasks (before him)

द्योतितान्त सभे कुन्दकुड्मलाग्रदत स्मितै
स्नपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥ ७ ॥

CON कुन्दकुड्मलाग्रदत तस्य सरस्वती द्योतितान्त सभै स्मितै स्नपिता इव शुद्धवर्णा अभवत् ।

TRANS The speech of him who had teeth like Kunda buds, became white in complexion (*pun* pure in words) being bathed by his smiles which illumined the interior of the hall.

भवद्गिरामवसरप्रदानाय वचांसि न ।
पूर्वरङ्ग प्रसङ्गाय नाटकीयस्य वस्तुन ॥ ८ ॥

CON भवद्गिरा अवसरप्रदानाय न वचांसि, पूर्वरङ्ग नाटकीयस्य वस्तुन प्रसङ्गाय ।

TRANS My words are only an excuse for giving opportunity to your arguments the prologue (of a drama) just serves to introduce the main action of the drama

करदीकृतभूपालो भ्रातृभिर्जित्वरैर्दिशाम् ।
विनाप्यस्मदल भूष्णुरिज्यायैस्तपस सुत ॥ ९ ॥

CON दिशां जित्वरै भ्रातृभि करदीकृतभूपाल तपस सुत अस्मद्-विना अपि इज्यायै अल भूष्णु ।

TRANS: The sun of Yama (i. e. Yudhisthira), who has made the king's to pay tribute to him, through his brothers, who conquered the (different) directions, is competent enough to perform the sacrifice without us.

उत्तिष्ठमानस्तु परो नोपेक्ष्यः पथ्यमिच्छता ।
समौ हि शिष्टैराम्नातौ वत्स्यन्तावामयः स च ॥ १० ॥

CON: उत्तिष्ठमानः तु परः पथ्यं इच्छता न उपेक्ष्यः, वत्स्यन्तौ आमयः स च शिष्टैः समौ आम्नातौ ।

TRANS: But an enemy (like S'is'upala) who is on the ascendant, should not be neglected by one who wishes for happiness; for such an enemy and a disease, in their rise, are taken to be equal, by the wise.

न दूये सात्वतीसूनुर्यन्मह्यमपराध्यति ।
यत्तु दन्दह्यते लोकमदो दुःखाकरोति माम् ॥ ११ ॥

CON: सात्वतीसूनुः यत् मह्यं अपराध्यति (ततः) न दूये; यत् तु लोकं दन्दह्यते अदः मां दुःखाकरोति ।

TRANS: I am not sorry that the son of Satvati (i. e. S'is'upala) wrongs me, but it pains me that he is scorching the world (at large).

मम तावन्मतमिदं श्रूयतामङ्ग वामपि ।
ज्ञातसारोऽपि खल्वेकः संदिग्धे कार्यवस्तुनि ॥ १२ ॥

CON: मम तावत् इदं मतम्; अङ्ग वां अपि श्रूयताम्; ज्ञातसारः अपि खलु एकः कार्यवस्तुनि संदिग्धे ।

TRANS: This is my view about this matter; let me hear your views too. For even with the knowledge of the fundamentals of a matter, an individual person often gets in doubt as to what he should do.

यावदर्थपदां वाचमेवमादाय माधवः
विरराम महीयांसः प्रकृत्या मितभाषिणः ॥ १३ ॥

CON: माधवः यावदर्थपदां वाचं एवं आदाय विरराम; महीयांसः प्रकृत्या मितभाषिणः ।

TRANS: Madhava stopped after speaking this speech having measured words; the great, by nature, are taciturn (i. e. measured in speech).

ततः सपत्नापनयस्मरणानुशयस्फुरा ।
ओष्ठेन रामो रामोष्ठबिम्बचुम्बनचुञ्चुना ॥ १४ ॥

CON: ततः रामः सपत्नापनयस्मरणानुशयस्फुरा रामोष्ठबिम्बचुम्बनचुञ्चुना ओष्ठेन (जगाद)।

Then Balarama (spoke) with his lip, dexterous in kissing the bimba-like lip of his beloved, and throbbing with anger at the remembrance of the affront given by the enemy.

विवक्षितामर्थविदस्तत्क्षणप्रतिसंहृताम् ।
प्रापयन्पवनव्याधेर्गिरमुत्तरपक्षताम् ॥ १५ ॥

CON: अर्थविदः पवनव्याधेः विवक्षितां तत्क्षणप्रतिसंहृतां गिरं उत्तरपक्षतां प्रापयन् (जगाद)।

TRANS: (He spoke) making the speech of *Uddhava*, wise in policy, which (speech) was desired to be spoken (just then) but which was immediately withheld, to assume its (proper) role of the conclusive argument.

घूर्णयन्मदिरास्वादमदपाटलितद्युती ।
रेवतीवदनोच्छिष्टपरिपूतपुटे दृशौ ॥ १६ ॥

CON: मदिरास्वादमदपाटलितद्युती रेवतीवदनोच्छिष्टपरिपूतपुटे दृशौ घूर्णयन् (जगाद)।

TRANS: (He spoke) rolling his eyes, which had a reddish hue due to his having tasted wine, and which had the eyelids sanctified by the residues (of wine) from Revati's face.

आश्लेषलोलुपवधूस्तनकार्कश्यसाक्षिणीम् ।
म्लापयन्नभिमानोष्णैर्वनमालां मुखानिलैः ॥ १७ ॥

CON: अभिमानोष्णैः मुखानिलैः आश्लेषलोलुपवधूस्तनकार्कश्यसाक्षिणीं वनमालां म्लापयन् (जगाद)।

TRANS: (He spoke) causing to fade, by the exhalations from his mouth, that were hot through pride, his sylvan garland which was a witress to the hardness of the breasts of his wife eager for embrace.

दधत्सन्ध्यारुणव्योमस्फुरत्तारानुकारिणीः ।
द्विषद्द्वेषोपरक्ताङ्गसङ्गिनीः स्वेदविप्रुषः ॥ १८ ॥

CON: संध्यारुणव्योमस्फुरत्तारानुकारिणीः द्विषद्द्वेषोपरक्ताङ्गसङ्गिनी. स्वेदविप्रुषः दधत् (जगाद) ।

TRANS: (He spoke) bearing drops of perspiration, clinging to his body reddened through his anger towards the enemies, which (drops of perspiration) resembled shining stars in the reddish evening sky.

प्रोल्लसत्कुण्डलप्रोतपद्मरागदलत्विषा ।
कृष्णोत्तरासङ्गरुचं विदधच्चौतपल्लवीम् ॥ १९ ॥

CON: प्रोल्लसत्कुण्डलप्रोतपद्मरागदलत्विषा कृष्णोत्तरासङ्गरुचं चौतपल्लवी विदधत् (जगाद) ।

TRANS: (He spoke) rendering the colour of his dark upper garment to have the hue of mango sprouts, on account of the lustre of pieces of ruby, strung in his dangling ear-rings.

(ककुद्मिकन्यावक्त्रान्तर्वासलब्धाधिवासया । (1966)
मुखामोदं मदिरया कृतानुव्याधमुद्वमन् ॥ २० ॥

CON: ककुद्मिकन्यावक्त्रान्तर्वासलब्धाधिवासया मदिरया कृतानुव्याध मुखामोदं उद्वमन् (जगाद) ।

TRANS: (He spoke) emitting a fragrance from his mouth which was mixed with (the smell) of wine which was scented by its stay inside the mouth of the daughter of Kakudmin.

जगाद वदनच्छद्मपद्मपर्यन्तपातिनः ।
नयन् मधुलिहः श्वैत्यमुदग्रदशनांशुभिः ॥ २१ ॥)

CON: वदनछद्मपद्मपर्यन्तपातिनः मधुलिहः उदग्रदशनांशुभिः श्वैत्यं नयन् जगाद ।

TRANS: (He) spoke, making white by the bright rays from his teeth, the bees, which were hovering round the lotus in the form of his face.

यद्वासुदेवेनादीनमनादीनवमीरितम् ।
वचसस्तस्य सपदि क्रिया केवलमुत्तरम् ॥ २२ ॥

CON: वासुदेवेन अदीन अनादीनव यद् (वचः) ईरितं तस्य वचसः सपदि क्रिया केवलमुत्तरम् ।

TRANS: The vigorous and faultless speech as uttered by Krsna, can have as its (appropriate) response quick action only.

नैतल्लघ्वपि भूयस्या वचो वाचातिशय्यते ।
इन्धनौघधगप्यग्निस्त्विषा नात्येति पूषणम् ॥ २३ ॥

CON: लघु अपि एतद् वचः भूयस्या वाचा न अतिशय्यते; इन्धनौघधग् अपि अग्निः त्विषा पूषणं न अत्येति ।

TRANS: This speech, though short, cannot be excelled by any elaborate one; fire, even consuming a mass of fuel, cannot excel the sun in lustre.

*संक्षिप्तस्याप्यतोऽस्यैव वाक्यस्यार्थगरीयसः ।*
सुविस्तरतरा वाचो भाष्यभूता भवन्तु मे ॥ २४ ॥

CON: अतः सुविस्तरतराः मे वाचः अस्य एव संक्षिप्तस्य अर्थगरीयसः वाक्यस्य भाष्यभूताः भवन्तु ।

TRANS: Let my words, at great length, be like commentaries on his brief and yet very meaningful speech.

विरोधिवचसो मूकान्वागीशानपि कुर्वते ।
जडानप्यनुलोमार्थान्प्रवाचः कृतिनां गिरः ॥ २५ ॥

CON: कृतिनां गिरः विरोधिवचसः वागीशान् अपि मूकान् कुर्वते; *अनुलोमार्थान् जडान् अपि प्रवाचः (कुर्वते) ।*

TRANS: The words of the wise render dumb-founded even masters of speech who intend to oppose, while they make eloquent even dull persons, but of a similar purpose.

षड्गुणाः शक्तयस्तिस्रः सिद्धयश्चोदयास्त्रयः ।
ग्रन्थानधीत्य व्याकर्तुमिति दुर्मेधसोऽप्यलम् ॥ २६ ॥

CON: दुर्मेधसः अपि ग्रन्थान् अधीत्य षड्गुणाः, तिस्रः शक्तयः सिद्धयः च, त्रयः उदयाः इति व्याकर्तुं अलम् ।

TRANS: Even dull-witted persons, after studying works (on polity) are able to expound that (in polity) there are six expedients, three powers, three attainments and three positions.

अनिर्लोडितकार्यस्य वाग्जालं वाग्मिनो वृथा ।
निमित्तादपराद्धेषोर्धानुष्कस्येव वल्गितम् ॥ २७ ॥

CON : अनिर्लोडितकार्यस्य वाग्मिनः वाग्जालं निमित्तात् अपराद्धेषोः धानुष्कस्य वल्गितं इव वृथा ।

TRANS : The verbose speech of an eloquent person, who has not deliberated over a task in hand, is in vain, like the bragging of an archer who has missed the mark.

सर्वकार्यशरीरेषु मुक्त्वाङ्गस्कन्धपञ्चकम् । (1965)
सौगतानामिवात्मान्यो नास्ति मन्त्रो महीभृताम् ॥ २८ ॥

CON : सर्वकार्यशरीरेषु अङ्गस्कन्धपञ्चकं मुक्त्वा सौगतानां अन्यः आत्मा इव महीभृतां ( अन्यः ) मन्त्रः न अस्ति ।

TRANS : Kings have no other ( plausible ) counsel except ( the consideration of ) the five limbs of state policy, in all undertakings, just as Buddhists have no other 'self', apart from the five 'skandhas' in all evolved bodies.

मंत्रो योध इवाधीरः सर्वाङ्गैः संवृतैरपि ।
चिरं न सहते स्थातुं परेभ्यो भेदशङ्कया ॥ २९ ॥

CON : सर्वाङ्गैः संवृतैः अपि (उपलक्षितः) मन्त्रः अधीरः योधः इव परेभ्यः भेदशङ्कया चिरं स्थातुं न सहते ।

TRANS : Counsel cannot wait for long, even when well-guarded in all aspects, through fear of exposure by enemies, like a nervous warrior, who cannot stand long (in a battle-field ) even with all limbs well armoured, through fear of an onslaught by an enemy.

आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती ।
तदूरीकृत्य कृतिभिर्वाचस्पत्यं प्रतायते ॥ ३० ॥

CON : आत्मोदयः परज्यानिः इति द्वयं इयती नीतिः, तद् ऊरीकृत्य कृतिभिः वाचस्पत्यं प्रतायते ।

TRANS : The state-craft just consists of ( the two aspects.) Rise of oneself and Fall of the enemy; keeping these in mind, wise men make all learned dissertations ( on statecraft ).

तृप्तियोगं परेणापि महिम्ना न महात्मनाम् ।
पूर्णश्चन्द्रोदयाकाङ्क्षी दृष्टान्तोऽत्र महार्णवः ॥ ३१ ॥

CON: महात्मना परेण अपि महिम्ना तृप्तियोगः न; पूर्णः चन्द्रोदया-काङ्क्षी महार्णवः अत्र दृष्टान्तः ।

TRANS: The great are not satisfied even with highest eminence; the great ocean, full, and yet longing for the moonrise (to swell further), is an instance in point.

सम्पदा सुस्थिरंमन्यो भवति स्वल्पयापि यः ।
कृतकृत्यो विधिर्मन्ये न वर्धयति तस्य ताम् ॥ ३२ ॥

CON: यः स्वल्पया अपि सम्पदा सुस्थिरंमन्यः भवति तस्य तां (अल्पसम्पदं) कृतकृत्यः विधिः न वर्धयति (इति) मन्ये ।

TRANS: I think that if one feels himself as well-established by just a little prosperity, Destiny, feeling a smug complacency, does not care to increase that (limited prosperity of such a person).

समूलघातमघ्नन्तः परान्नोद्यन्ति मानिनः ।
प्रध्वंसितान्धतमसस्तत्रोदाहरणं रविः ॥ ३३ ॥

CON: मानिनः परान् समूलघातं अघ्नन्तः न उद्यन्ति; प्रध्वंसितान्ध-तमसः रविः तत्र उदाहरणम् ।

TRANS: Self-respecting persons never rise up without completely annihilating their enemies; the sun, who destroys the pitchy darkness, is an instance thereof.

विपक्षमखिलीकृत्य प्रतिष्ठा खलु दुर्लभा ।
अनीत्वा पङ्कतां धूलिमुदकं नावतिष्ठते ॥ ३४ ॥

CON: विपक्षं अखिलीकृत्य प्रतिष्ठा दुर्लभा खलु; उदकं धूलि पङ्कतां अनीत्वा न अवतिष्ठते ।

TRANS: Stability indeed is difficult to achieve without subjugating the enemy: water never rests unless it turns dust into mud.

ध्रियते यावदेकोऽपि रिपुस्तावत्कुतः सुखम् ।
पुरः क्लिश्नाति सोमं हि सैंहिकेयोऽसुरद्रुहाम् ॥ ३५ ॥

CON. यावद एकः अपि रिपुः ध्रियते तावत् कुतः सुखम् ? सैंहिकेयः असुरद्रुहा पुर सोम क्लिश्नाति हि ।

TRANS: Even while a single enemy survives, whence can appiness be there? The (one) son of Simhikā, does torment the noon in the very presence of the enemies or demons (i e. gods).

सखा गरीयान् शत्रुश्च कृत्रिमस्तौ हि कार्यत ।
स्याताममित्रौ मित्रे च सहजप्राकृतावपि ॥ ३६ ॥

CON· कृत्रिम सखा शत्रु च गरीयान्; तौ हि कार्यत; सहजप्राकृतौ अपि अमित्रौ मित्रे च स्याताम् ।

TRANS An incidental friend or foe is of great moment, for both these (become so) by particular deeds. There can also be other types of friends and foes that are made by birth (sahaja) or by territory (prakrta).

उपकर्त्रारिणा सन्धिर्न मित्रेणापकारिणा ।
उपकारापकारौ हि लक्ष्यं लक्षणमेतयो. ॥ ३७ ॥

CON: उपकर्त्रा अरिणा सन्धि (कार्यः), अपकारिणा मित्रेण न, उपकारापकारौ एतयो. लक्षण लक्ष्य हि ।

TRANS: Peace may be made with an obliging enemy but not with a treacherous friend, for after all, obligation or harm are the distinguishing marks of these.

त्वया विप्रकृतश्चैद्यो रुक्मिणीं हरता हरे ।
बद्धमूलस्य मूल हि महद्वैरतरो स्त्रिय ॥ ३८ ॥

CON: हरे रुक्मिणीं हरता त्वया चैद्य. विप्रकृत; बद्धमूलस्य वैरतरो स्त्रिय हि महद् मूलम् ।

TRANS: O Hari, you have estranged the king of Cedi, when you kidnapped Rukmini. Ladies indeed are the solid root of a deed rooted tree of enmity.

त्वयि भौमं गते जेतुमरौत्सीत्स पुरीमिमाम् ।
प्रोषितार्यमण मेरोरन्धकारस्तटीमिव ॥ ३९ ॥

CON: त्वयि भौमं जेतुं गते स इमां पुरीं अन्धकार. प्रोषितार्यमण मेरो. तटीं इव अरौत्सीत् ।

TRANS : When you had gone to conquer Bhauma (i. e. Narakāsura), he besieged this city, like darkness engulfing the slope of Meru, when the sun has left it.

आलप्यालमिदं बभ्रोर्यत्स दारानपाहरत् ।
कयापि खलु पापानामलमश्रेयसे यतः ॥ ४० ॥

CON : यत् स बभ्रोः दारान् अपाहरत् इदं आलप्य अलम्; यतः पापानां कथा अपि खलु अश्रेयसे अलम् ।

TRANS : There is no need to mention that he kidnapped the wife of Babhru; for even a mention of sinners leads to a great evil.

विराद्ध एवं भवता विराद्धा बहुधा च नः ।
निर्वर्त्यतेऽरिः क्रियया स सुतश्रवसः सुत. ॥ ४१ ॥

CON : एवं भवता विराद्धः बहुधा च नः विराद्धा स श्रुतश्रवसः सुतः क्रियया अरिः निर्वर्त्यते ।

That son of S'rutas'ravas, in this way offended by you, and having offended us many times, has become an incidental enemy.

विधाय वैरं सामर्षे नरोऽरौ य उदासते ।
प्रक्षिप्योदर्चिषं कक्षे शेरते तेऽभिमारुतम् ॥ ४२ ॥

CON : ये नरः सामर्षे अरौ वैरं विधाय उदासते ते कक्षे उदर्चिषं प्रक्षिप्य अभिमारुत शेरते ।

TRANS : They who, after making enemies with an irate person, remain negligent are (as though) lying down, facing the wind, after throwing blazing fire in a dried-up thicket.

मनागनभ्यावृत्त्या वा कामं क्षाम्यतु यः क्षमी ।
क्रियासमभिहारेण विराध्यन्तं क्षमेत कः ॥ ४३ ॥

CON : यः क्षमी (सः) मनाक् अनभ्यावृत्त्या वा (विराध्यन्तं) कामं क्षाम्यतु; क्रियासमभिहारेण विराध्यन्तं कः क्षमेत ।

TRANS : Let a forbearing person forgive (an enemy who offends but by) slight offence or an offence not repeated. But who can forgive an enemy who offends by multiple wrongs ?

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषितः ।
पराक्रम. परिभवे वैयात्यं सुरतेष्विव ॥ ४४ ॥

CON : अन्यदा योषितः लज्जा इव पुंसः क्षमा भूषणम्; परिभवे (तु) सुरतेषु वैयात्यं इव पराक्रमः भूषणम् ।

TRANS : Otherwise, forbearance to men, like bashfulness to ladies, is an ornament, But valour is the ornament ( to man ) in times of insult, as ( is ) boldness ( to woman ) in dalliance.

माजीवन्यः परावज्ञादु.खदग्धोऽपि जीवति ।
तस्याजननिरेवास्तु जननीक्लेशकारिणः ॥ ४५ ॥

CON : यः परावज्ञादुःखदग्धः अपि माजीवन् जीवति तस्य जननीक्लेश-ारिणः अजनिः एव अस्तु ।

TRANS : He who ekes out a miserable existence, being onsumed by the grief of insult done by others, should rather iot have been born, only to cause pangs (of labour) to his nother !

पादाहतं यदुत्थाय मूर्धानमधिरोहति ।
स्वस्यादेवापमानेऽपि देहिनस्तद्वरं रजः ॥ ४६ ॥

CON : यद् रजः पादाहतं उत्थाय मूर्धानं अधिरोहति तद् अपमाने अपि स्वस्थात् देहिनः वरम् ।

TRANS : Far better is dust which when struck by the feet climbs on one's head, than a person who remains inactive even when insulted !

(1960)

असम्पादयतः कंचिदर्थं जातिक्रियागुणैः ।
यदृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् ॥ ४७ ॥

CON : जातिक्रियागुणैः कञ्चिद् अर्थं असम्पादयतः पुंसः जन्म यदृच्छा-शब्दवत् केवलं संज्ञायै ।

TRANS : In case of a man who achieves no good by his caste, actions or qualities, his life is only for carrying a name like a proper Noun ( in grammar ).

तुङ्गत्वमितरा नाद्रौ नेदं सिन्धावगाधता ।
अलङ्घनीयताहेतुरुभयं तन्मनस्विनि ॥ ४८ ॥

CON अद्रौ तुङ्गत्व, इतरा (=अगाधता) न, सिन्धौ अगाधता, इद (=तुङ्गत्व) न, मनस्विनि अलङ्घनीयताहेतु, तद उभयम् ।

TRANS A mountain has loftiness but no unfathomable depth, an ocean has unfathomable depth but not the other one (i e loftiness) But in a spirited man both these exist, leading to his invincibility.

तुल्येऽपराधे स्वर्भानुर्भानुमन्त चिरेण यत् ।
हिमांशुमाशु ग्रसते तन्म्रदिम्न स्फुट फलम् ॥ ४९ ॥

CON स्वर्भानु अपराधे तुल्ये अपि भानुमन्त चिरेण ग्रसते हिमांशु आशु यत, तत् म्रदिम्न स्फुट फलम ।

TRANS That Rahu eclipses the Sun at longer intervals while he eclipses the moon at quicker intervals, when the offence of both is the same, is obviously the fruit ( of the mildness of the moon ).

स्वल्प प्रणमतेऽल्पेऽपि परवायावुपेयुषि ।
निदर्शनमसाराणा लघुर्बहुतृण नर ॥ ५० ॥

CON असाराणा निदर्शन बहुतृण लघु नर, अल्पे अपि परवायौ उपेयुषि स्वय प्रणमते ।

TRANS A mean spineless (lit. grass-like) person is a symbol of the weaklings, even with the slightest breeze (in the form) of enemy blowing he himself bends down

तेजस्विमध्ये तेजस्वी दवीयानपि गण्यते ।
पञ्चम पञ्चतपसस्तपनो जातवेदसाम् ॥ ५१ ॥

CON दवीयान् अपि तेजस्वी तेजस्विमध्ये गण्यते, पञ्चतपस तपन जातवेदसां पञ्चम (भवति) ।

TRANS A lustrous being, though distant, is counted amongst lustrous beings, to performers of the worship of the five fires, ( the distant ) sun serves as the fifth fire

अकृत्वा हेलया पादमुच्चैर्मूर्धसु विद्विषाम् ।
कथकारमनालम्बा कीर्तिर्द्यामधिरोहति ॥ ५२ ।

CON उच्चै विद्विषा मूर्धसु हेलया पाद अकृत्वा कथकार अनालम्बा कीर्ति द्या अधिरोहति ।

TRANS How can fame climb up to heaven, without support, unless it plants its foot easily on the lofty heads of enemies?

अङ्काधिरोपितमृगश्चन्द्रमा मृगलाञ्छन ।
केसरी निष्ठुरक्षिप्तमृगयूथो मृगाधिप ॥ ५३ ॥

CON अङ्काधिरोपितमृग चन्द्रमा मृगलाञ्छन निष्ठुरक्षिप्तमृगयूथ केसरी मृगाधिप ।

TRANS The moon, who places a deer in her lap, is called 'one having the stain of a deer', (while) the lion, who mercilessly attacks herds of deer is called 'the lord of deer'

चतुर्थोपायसाध्ये तु रिपौ सान्त्वमपक्रिया ।
स्वेद्यमामज्वर प्राज्ञ कोम्भसा परिषिञ्चति ॥ ५४ ॥

CON चतुर्थोपायसाध्ये तु रिपौ सान्त्व अपक्रिया, स्वेद्य आमज्वर क. प्राज्ञ अम्भसा परिषिञ्चति ।

TRANS Peaceful approach is wrong policy in case of an enemy who can only be conquered by the fourth means (i e war), which wise person shall sprinkle with water a person who suffers from a fever which requires sweating?

सामवादा सकोपस्य तस्य प्रत्युत दीपका ।
प्रतप्तस्येव सहसा सर्पिपस्तोयबिन्दव ॥ ५५ ॥

CON सकोपस्य तस्य सामवादा सहसा प्रतप्तस्य सर्पिषः तोयबिन्दवः इव प्रत्युत दीपका ।

TRANS Words of peace to such a wrathful enemy only act as inflamers like waterdrops to ghee which is extremely heated

गुणानामयथातथ्यादर्थं विप्लाययन्ति ये ।
अमात्यव्यञ्जना राज्ञा दूष्यास्ते शत्रुसञ्ज्ञिता ॥ ५६ ॥

CON गुणानां अयथातथ्यात अर्थं ये विप्लावयन्ति ते अमात्यव्यञ्जना. शत्रुसञ्ज्ञिता राज्ञा दूष्या ।

TRANS Those (ministers) who spoil the interest of a king by a wrong assessment of means of statecraft, should be condemned as their enemies in the garb of ministers

स्वशक्त्युपचये केचित्परस्य व्यसने परे ।
यानमाहुस्तदासीनं त्वामुत्थापयति द्वयम् ॥ ५७ ॥

CON : केचित् स्वशक्त्युपचये यानं आहु , अपरे परस्य व्यसने (यानं आहुः), तद् द्वय उदासीनं त्वा उत्थापयति ।

TRANS : Some advise expedition when one is in a position of strength; others advise it when the enemy is in a bad way; both these conditions ( obtaining now ) are arousing you, who are unconcerned.

लिलङ्घयिषतो लोकानलङ्घ्यान् अलघीयस: ।
यादवाम्भोनिधीन्रुन्धे वेलेव भवत: क्षमा ॥ ५८ ॥

CON : लोकान् लिलङ्घयिषतः अलङ्घ्यान् अलघीयसः यादवाम्भोनिधीन् भवतः क्षमा वेला इव रुन्धे ।

TRANS : Your forbearance, acting like shore, is holding back the oceans in the form of Yādavas, who are (otherwise) eager to over-run the world, are (themselves) invincible and are mighty.

विजयस्त्वयि सेनाया: साक्षिमात्रेऽपदिश्यताम् ।
फलभाजि समीक्ष्योक्ते बुद्धेर्भोग इवात्मनि ॥ ५९ ॥

CON : सेनायाः विजयः साक्षिमात्रे फलभाजि त्वयि, समीक्ष्योक्ते आत्मनि बुद्धेः भोगः इव अपदिश्यताम् ।

TRANS : Let victory be obtained by your armies, while you merely remain an on looker like all experience being obtained by Buddhi, while the individual self to whom its fruit accrues remains merely as a witness, according to Sāmkhya view.

हते हिडिम्बरिपुणा राज्ञि द्वैमातुरे युधि ।
चिरस्य मित्रव्यसनी सुदमो दमघोषजः ॥ ६० ॥

CON : हिडिम्बरिपुणा द्वैमातुरे राज्ञि युधि हते चिरस्य मित्रव्यसनी दमघोषजः सुदमः ।

TRANS : Since long, when the enemy of Hidimba (i. e. Bhima) killed king Jarāsandha in a battle, the son of Damaghoṣa is suffering the loss of a friend, and he can be easily conquered

नीतिरापदि यद्गम्य परस्तन्मानिनो ह्रिये ।
विधुर्विधुतुदस्येव पूर्णस्तस्योत्सवाय स ॥ ६१ ॥

CON पर आपदि गम्य (इति) नीति यद तद मानिन ह्रियै, पूर्ण स विधु विधुन्तुदस्य इव तस्य उ सवाय ।

TRANS And a proud person is ashamed to follow the policy of attacking an enemy in his plight, he rather likes to meet him at his full power like Rahu harassing the full moon only

अन्यदुच्छृङ्खल सत्त्वमन्यच्छास्त्रनियन्त्रितम् ।
सामानाधिकरण्य हि तेजस्तिमिरयो कुत ॥ ६२ ॥

CON अ यद उच्छृङ्खल सत्त्व अ यत् शास्त्रनियन्त्रितम, तेजस्तिमिरयो सामानाधिकरण्य कुत हि ।

TRANS An uncurbed energy is one thing and energ curbed by Sastras in another thing How can light and darkres co exist at the same place ?

इन्द्रप्रस्थगमस्तावत्कारि मा सन्तु चेदय ।
आस्माकदन्तिसानिध्याद्वामनीभूतभूरुह ॥ ६३ ॥

CON इन्द्रप्रस्थगमस्तावद मा कारि, चेदय आस्माकदन्तिसानिध्यात् वामनीभूतभूरुह स तु ।

TRANS Let not the journey to Indraprastha be made (at present) let the Cedis have the trees therein dwarfed by the proximity of our elephants

निरुद्धवीवधासारप्रसारा गा इव व्रजन् ।
उपरुन्धन्तु दाशार्हा पुरीं माहिष्मतीं द्विष ॥ ६४ ॥

CON दाशार्हा निरुद्धवीवधासारप्रसारा व्रज गा इव माहिष्मती पुरीं द्विष उपरुन्धन्तु ।

TRANS Let the Dasarha obstructing food supplies, re inforcements and supplies of materials besiege the enemy in the city of Mahismati, like kine penned in a cow pen, with the ingress and egress of yokes of milk pails stopped

यजना पाण्डव स्वर्गमवतु इन्द्रस्तपत्विन ।
[illegible] द्विषत सव स्वार्थं समीहते ॥ ६५ ॥

CON: पाण्डवः यजताम्; इन्द्रः स्वर्गं अवतु; इनः तपतु; वयं द्विषतः हनाम; सर्वः स्वार्थं समीहते ।

TRANS: Let the son of Pāṇḍu (i. e. Yudhiṣṭhira) perform the sacrifice; let Indra protect heaven; let Sun shine; let us slay our enemies Each one (after all) seeks self-interest.

प्राप्यतां विद्युतां सम्पत्सम्पर्कादर्करोचिषाम् ।
शस्त्रैर्द्विषच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः ॥ ६६ ॥

CON: द्विषच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः शस्त्रैः अर्करोचिषां संपर्कात् विद्युतां सम्पत् प्राप्यताम् ।

TRANS: May the weapons, besmeared with the gushing blood from the lopped heads of enemies glisten like flashes of lightning by coming in contact with Sun's rays.

इति संरम्भिणो वाणीर्बलस्यालेख्यदेवताः ।
सभाभित्तिप्रतिध्वानैर्भयादन्ववदन्निव ॥ ६७ ॥

CON: इति संरम्भिणो बलस्य वाणीः आलेख्यदेवताः सभाभित्तिप्रतिध्वानैः भयाद् इव अन्ववदन् ।

TRANS: These words of the haughty Balarāma, the painted goddesses repeated as though under the guise of the echoes arising from the walls of the hall.

निशम्य ताः शेषगवीरभिधातुमधोक्षजः ।
शिष्याय बृहतां पत्युः प्रस्तावमदिशद्दृशा ॥ ६८ ॥

CON: अधोक्षजः ताः शेषगवीः निशम्य बृहतां पत्युः शिष्याय अभिधातुं दृशा प्रस्तावं अदिशत् ।

TRANS: On hearing these words of S'eṣa (i. e. Balarāma). Adhokṣaja (i. e. Kṛṣṇa) signalled by a glance to the disciple of Bṛhaspati (i. e. Uddhava) to speak out (his mind).

भारतीमाहितभरामथानुद्धतमुद्धवः ।
तथ्यामुतथ्यानुजवज्जगादाग्रे गदाग्रजम् ॥ ६९ ॥

CON: अथः उद्धवः आहितभरां तथ्यां भारतीं अनुद्धतं गदाग्रजं अग्रे उतथ्यानुजवत् जगाद ।

TRANS: Then Uddhava modestly spoke, like Bṛhaspati the (following) significant and true words in the presence of Kṛṣṇa.

सम्प्रत्यसाम्प्रतं वक्तुमुक्ते मुसलपाणिना ।
निर्धारितेऽर्थे लेखेन खलूक्त्वा खलु वाचिकम् ॥ ७० ॥

CON: सम्प्रति मुसलपाणिना उक्ते वक्तु असाम्प्रतम्; लेखेन अर्थे निर्धारिते वाचिकं खलु उक्त्वा खलु ।

TRANS: Now when Balarama has spoken out (his mind), it will not be appropriate for me to speak. When a matter has been decided in writing, any oral discussion thereon is superfluous.

तथापि यन्मय्यपि ते गुरुरित्यस्ति गौरवम् ।
तत्प्रयोजककर्तृत्वमुपैति मम जल्पतः ॥ ७१ ॥

CON: तथापि ते मय्यपि ते गुरु. इति यद् गौरव अस्ति तत् जल्पतः मम प्रयोजककर्तृत्वं उपैति ।

TRANS: Yet the regard which you have for me as an elder, makes me inclined to speak (about my views).

वर्णैः कतिपयैरेव ग्रथितस्य स्वरैरिव ।
अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ॥ ७२ ॥

CON: कतिपयैः वर्णैः एव ग्रथितस्य वाङ्मयस्य (कतिपयैः एव) स्वरैः इव (ग्रथितस्य) गेयस्य इव अनन्ता विचित्रता अहो ।

TRANS: An endless variety is there in speech, made up of a few letters, as it is in song, made up of a few notes.

बह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।
अनुज्झितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥ ७३ ॥

CON: स्वेच्छया प्रकीर्णं बहु अपि कामं अभिधीयते; अनुज्झितार्थसम्बन्धः प्रबन्धः दुरुदाहरः ।

TRANS: One can at will speak much disconnected stuff on a topic, but a thesis of cogent reasoning is difficult to be put forth.

म्रदीयसीमपि घनामनल्पगुणकल्पिताम् ।
प्रसारयन्ति कुशलाश्चित्रां वाचं पटीमिव ॥ ७४ ॥

CON: कुशलाः म्रदीयसीं अपि घनां अनल्पगुणकल्पितां चित्रां वाचं पटीं

TRANS: Expert speakers deliver well-decorated speech, which is soft, substantial, and possessed of numerous stylistic excellences, *like expert weavers who fashion a multicoloured cloth, soft to touch but firm in texture, and woven with numerous threads*

विशेषविदुष शास्त्र यत्तवोद्ग्राह्यते पुर ।
हेतु परिचयस्थैर्ये वक्तुर्गुणनिकैव सा ॥ ७५ ॥

CON. विशेषविदुष. तव पुर यत शास्त्र उद्ग्राह्यते सा वक्तु परिचय स्थैर्ये हेतु गुणनिका एव ।

TRANS *When S'āstra is being quoted before you who know all its special branches, it is only a revision on the part of* 'the speaker (viz myself) leading to his firm mastery thereof

प्रज्ञोत्साहवत स्वामी यतेताधातुमात्मनि ।
तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसम्पद ॥ ७६ ॥

CON अत स्वामी प्रज्ञात्साहौ आत्मनि आधातु यतेत, हि तौ उदेष्यन्त्या जिगीषो आत्मसम्पद मूलम् ।

TRANS A *king should, therefore, try to cultivate for* himself. Intellect and Enthusiasm, those two are *the basis of* the would be personal power of a conquest minded king

सोपधाना धिय धीरा स्थेयसीं खट्वयन्ति ये ।
तत्रानिश निषण्णास्ते जानते जातु न श्रमम् ॥ ७७ ॥

CON ये धीरा सोपधाना स्थेयसी धिय खट्वयन्ति ते तत्र अनिश निषण्णा जातु श्रम न जानते ।

TRANS Those who make an upholst-red couch of a discriminating and *firm* will and constantly lie thereon, never know what fatigue is

स्पृशन्ति शरवत्तीक्ष्णा स्तोकमन्तर्विशन्ति च ।
बहुस्पृशापि स्थूलेन स्थीयते बहिरश्मवत् ॥ ७८ ॥

CON तीक्ष्णा शरवत स्तोक स्पृशन्ति अन्त च विशन्ति, बहुस्पृशा अपि स्थूलेन अश्मवत् बहि स्थीयते ।

TRANS *The sharp witted persons, like (sharp) arrows hit a limited area but penetrate deep inside, while a dull-witted* person, like a stone, strikes a large area, but remains outside only,

TRANS: Expert speakers deliver well-decorated speech, which is soft, substantial, and possessed of numerous stylistic excellences, like expert weavers who fashion a multicoloured cloth, soft to touch but firm in texture, and woven with numerous threads.

विशेषविदुष. शास्त्रं यत्तवोद्ग्राह्यते पुर. ।
हेतुः परिचयस्थैर्ये वक्तुर्गुणनिकैव सा ॥ ७५ ॥

CON: विशेषविदुषः तव पुरः यत् शास्त्रं उद्ग्राह्यते सा वक्तुः परिचयस्थैर्ये हेतुः गुणनिका एव ।

TRANS: When S'āstra is being quoted before you who know all its special branches, it is only a revision on the part of the speaker (viz. myself) leading to his firm mastery thereof.

प्रज्ञोत्साहवतः स्वामी यतेताधातुमात्मनि ।
तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसम्पद. ॥ ७६ ॥

CON· अत. स्वामी प्रज्ञोत्साहौ आत्मनि आधातुं यतेत; हि तौ उदेष्यन्त्याः जिगीषोः आत्मसम्पद मूलम् ।

TRANS: A king should, therefore, try to cultivate for himself. Intellect and Enthusiasm, those two are the basis of the would be personal power of a conquest-minded king.

सोपधानां धियं धीरा. स्थेयसीं खट्वयन्ति ये ।
तत्रानिशं निषण्णास्ते जानते जातु न श्रमम् ॥ ७७ ॥

CON: ये धीराः सोपधानां स्थेयसीं धियं खट्वयन्ति ते तत्र अनिशं निषण्णा जातु श्रम न जानते ।

TRANS. Those who make an upholstered couch of a discriminating and firm will and constantly lie thereon, never know what fatigue is.

स्पृशन्ति शरवत्तीक्ष्णाः स्तोकमन्तर्विशन्ति च ।
बहुस्पृशापि स्थूलेन स्थीयते बहिरश्मवत् ॥ ७८ ॥

CON: तीक्ष्णाः शरवत् स्तोक स्पृशन्ति अन्त. च विशन्ति; बहुस्पृशा अपि स्थूलेन अश्मवत् बहि स्थीयते ।

TRANS The sharp witted persons, like (sharp) arrows hit a limited area but penetrate deep inside, while a dull-witted person, like a stone, strikes a large area, but [illegible] outside o

आरभन्तेऽल्पमेवाज्ञाः कामं व्यग्रा भवन्ति च ।
महारम्भाः कृतधियस्तिष्ठन्ति च निराकुलाः ॥ ७९ ॥

CON: अज्ञाः अल्पं एव आरभन्ते कामं व्यग्रा च भवन्ति; कृतधियः महारम्भाः निराकुलाः च तिष्ठन्ति ।

TRANS: Ignorant men start on small objectives but are much agitated; wise men (on the other hand) initiate big undertakings, but remain unruffled.

उपायमास्थितस्यापि नश्यन्त्यर्थाः प्रमाद्यतः ।
हन्ति नोपशयस्थोऽपि शयालुर्मृगयुर्मृगान् ॥ ८० ॥

CON: उपायं आस्थितस्य अपि प्रमाद्यतः अर्थाः नश्यन्ति; शयालुः मृगयुः उपशयस्थः अपि मृगान् न हन्ति ।

TRANS: The objectives of a careless person, even when he adopts the right means, are (often) lost; a sleepy hunter, even in his protective pit, cannot kill any animals

उदेतुमत्यजन्नीहां राजसु द्वादशस्वपि ।
जिगीषुरेको दिनकृदादित्येष्विव कल्पते ॥ ८१ ॥

CON: जिगीषुः एकः द्वादशसु अपि राजसु दिनकृत् आदित्येषु इव ईहां अत्यजन् उदेतुं कल्पते ।

TRANS: It is only the victory-minded king amongst the twelve kings (of Rājamaṇḍala), who, not giving up energetic action, is able to rise, as the sun, amongst the twelve Ādityas.

बुद्धिशस्त्रः प्रकृत्यङ्गो घनसंवृतिकञ्चुकः ।
चारेक्षणो दूतमुखः पुरुषः कोऽपि पार्थिवः ॥ ८२ ॥

CON: बुद्धिशस्त्रः प्रकृत्यङ्गः घनसंवृतिकञ्चुकः चारेक्षणः दूतमुखः पार्थिवः कः अपि पुरुषः ।

TRANS: A king is an extraordinasy personage, with intellect as his weapon, the, (seven) constituents of state as his limbs, the close secrecy of his counsel as his armour, spies as his eyes, and envoys as his mouth

तेजः क्षमा वा नैकान्तं कालज्ञस्य महीपतेः ।
नैकमोजः प्रसादो वा रसभावविदः कवेः ॥ ८३

CON कालज्ञस्य महीपते तेज क्षमा वा एकान्त न, रसभावविद कवे एकं ओज प्रसाद वा न ।

TRANS A king who minds the timing of actions, never entirely relies on power or peace, a poet, who understands the depiction of sentiment and emotions, does not exclusively follow either the ornate style or the simple one

कृतापचारोऽपि परैरनाविष्कृतविक्रिय ।
असाध्य कुरुते कोप प्राप्ते काले गदो यथा ॥ ८४ ॥

. CON परै कृतापचार अपि अनाविष्कृतविक्रिय असाध्य गद यथा काले प्राप्ते कोप कुरुते ।

TRANS (A shrewd king) even when offended against by *others does not display any irritation, but becoming invincible,* displays his anger at the right t me like a disease, even when wrongly treated by others does not show any (immediate) aggravation but becoming incurable strikes down at the proper time.

मृदुव्यवहित तेजो भोक्तुमर्थान्प्रकल्पते ।
प्रदीप स्नेहमादत्ते दशयाभ्यन्तरस्थया ॥ ८५ ॥

CON मृदुव्यवहित तेज अर्थान भोक्तु प्रकल्पते, प्रदीप अन्तरस्थया दशया स्नेह आदत्ते ।

TRANS Lustre covered by mildness is capable of enjoying its objectives A lamp draws up oil by means of the (soft) wick which lies inside

नालम्बते दैष्टिकता न निषीदति पौरुषे ।
शब्दार्थौ सत्कविरिव द्वय विद्वानपेक्षते ॥ ८६ ॥

CON विद्वान दैष्टिकता न आलम्बते (तथा केवले) पौरुषे न निषीदति, सत्कवि शब्दार्थौ इव द्वय अपेक्षते ।

TRANS A wise person does not resort to (mere) fatalism nor relies (merely) on human endeavour but he uses both (suitably) like a poet who attends to both word and sense

स्थायिनोऽर्थे प्रवर्तन्ते भावा सञ्चारिणो यथा ।
रसस्यैकस्य भूयांसस्तथा नेतुर्महीभृत ॥ ८७ ॥

CON: यथा मयांशः सञ्चारिणः भावाः एकस्य स्थायिनः रसस्य अर्थे प्रवर्तन्ते तथा महीभृतः नेतुः (अर्थे प्रवर्तन्ते) ।

TRANS: Just as the different variable emotions become active for the sake of one permanent emotion, so also several kings subserve the purpose of one supreme (stable) leading king.

तन्त्रावापविदा योगैर्मण्डलान्यधितिष्ठता । (1965)
सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः ॥ ८८ ॥

CON: तन्त्रावापविदा योगैः मण्डलानि अधितिष्ठता नरेन्द्रेण शत्रवः फणीन्द्रा इव सुनिग्रहा. ।

TRANS: By a king, who knows matters of home and foreign policy, and who by the (four) expedients of policy, rules over his circle of feudatories, enemies can easily be curbed just as by a magician, who knows the science of charms and herbs who by meditation can rule the mystic diagrams, serpents shows and can easily be curbed.

करप्रचेयामुत्तुङ्ग प्रभुशक्ति प्रथीयसीम् ।
प्रज्ञाबलबृहन्मूल फलत्युत्साहपादपः ॥ ८९ ॥

CON. उत्तुङ्ग. प्रज्ञाबलबृहन्मूलः उत्साहपादपः करप्रचेयां प्रथीयसीं प्रभुशक्ति फलति ।

TRANS The lofty tree of enthusiasm, having the deep root of power of counsel, bears as fruit the great power of sovereignty, that can be plucked by the hand (*pun* that can be augmented by taxes).

अनल्पत्वात्प्रधानत्वाद्वंशस्येवेतरे स्वराः ।
विजिगीषोर्नृपतय प्रयान्ति परिवारताम् ॥ ९० ॥

CON: अनल्पत्वात् प्रधानत्वात् वंशस्य इतरे स्वरा इव विजिगीषोः नृपतयः परिवारता प्रयान्ति ।

TRANS · The other kings become the retinue of the conqueror on account of his greatness and pre-eminence, just as the other notes (of musical instruments) subserve the note of the flute, because of its volume and prominence.

अप्यनारभमाणस्य विभोरुत्पादिता. परैः ।
[illegible] शब्दा इव विहायस ॥ ९१ ॥

CON · अनारम्भमाणस्य अपि विभो परैः उत्पादिताः अर्थाः विहायसः शब्दाः इव गुणतां व्रजन्ति ।

TRANS · Objectives achieved by others are ascribed to the Sovereign, though he does not exert for these, just as sounds, created by other agencies, become the qualities of the ether (which itself is inactive)

यातव्यपार्ष्णिग्राहादिमालायामधिकद्युतिः ।
एकार्थतन्तुप्रोतायां नायको नायकायते ॥ ९२ ॥

CON एकार्थतन्तुप्रोतायां यातव्यपार्ष्णिग्राहादिमालायां अधिकद्युतिः नायकः नायकायते ।

TRANS . The leader (of the Rajamandala), having greater lustre, appears like the central gem in the garland of (gems in the form of) enemy in front, enemy in the rear etc., strung in the thread of a common aim

षाड्गुण्यमुपयुञ्जीत शक्त्यपेक्षो रसायनम् ।
भवन्त्यस्यैवमङ्गानि स्थास्नूनि बलवन्ति च ॥ ९३ ॥

CON . शक्त्यपेक्षः षाड्गुण्यं रसायनं उपयुञ्जीत, एवं अस्य अङ्गानि स्थास्नूनि बलवन्ति च भवन्ति ।

TRANS A king desirous of (enhancing) power should use the elixir of six expedients, thereby his limbs (constituents of state) become firm and strong

स्थाने शमवतां शक्त्या व्यायामे वृद्धिरङ्गिनाम् ।
अयथाबलमारम्भो निदानं क्षयसम्पदः ॥ ९४ ॥

CON स्थाने शमवतां अङ्गिनां शक्त्या व्यायामे वृद्धिः, अयथाबलं आरम्भः क्षयसम्पदः निदानम् ।

TRANS In case of persons (*pun*. kings), who rest appropriately and exert as per their strength, there is prosperity, (on the other hand) an undertaking beyond one's strength is a (sure) indication of utter ruin.

तदीशितारं चेदीनां भवांस्तमवमंस्त मा ।
निहन्त्यरीनेकपदे य उदात्तः स्वरानिव ॥ ९५ ॥

CON : तद् तं चेदीनां ईशितारं भवान् मा अवमंस्त यः उदात्तः स्वरान् इव अरीन् एकपदे निहन्ति ।

TRANS: Therefore you should not neglect (as insignificant) that king of Cedis, who strikes his enemies in one stroke, like the Udātta note which makes low (renders anudātta) all other notes in a word.

मा वेदि यदसावेको जेतव्यश्चेदिराडिति ।
राजयक्ष्मेव रोगाणां समूहः स महीभृताम् ॥ ९६ ॥

CON: असौ चेदिराड् एकः (अतः) जेतव्य इति मा वेदि; स राजयक्ष्मा रोगाणां इव महीभृतां समूहः ।

TRANS: You should not suppose that the king of Cedis is one individual king and hence (easily) conquerable; he represents a group of kings like Tuberculosis that of diseases.

सम्पादितफलस्तेन सपक्षः परभेदनः ।
कार्मुकेणेव गुणिना बाणः संधानमेष्यति ॥ ९७ ॥

CON: सम्पादितफलः सपक्षः परभेदनः बाणः गुणिना तेन कार्मुकेण इव सन्धानं एष्यति ।

TRANS: Bāna (*pun*: an arrow), who has received benefits from him (*pun*. fitted with a point), who has allies (*pun*: which has feathers attached), and who is a destroyer of enemies (*pun*: which can pierce others) will form an alliance with him who is possessed of merits (*pun*: like an arrow fixed to a strong bow).

ये चान्ये कालयवनशाल्वरुक्मिद्रुमादयः ।
तमःस्वभावास्तेऽप्येनं प्रदोषमनुयायिनः ॥ ९८ ॥

CON: ये च अन्ये कालयवनशाल्वरुक्मिद्रुमादयः तमःस्वभावाः ते अपि एनं प्रदोषं अनुयायिनः ।

TRANS: And the other persons like Kālayavana, Śālva, Rukmi, Druma and the like, who are of a dark (evil) nature, will follow him like darkness following even-tide.

उपजापः कृतस्तेन तानाकोपवतस्त्वयि ।
आशु दीपयताल्पोऽपि सान्नीनेधानिवानिलः ॥ ९९ ॥

CON: तेन कृतः अल्प अपि उपजापः त्वयि आकोपवतः तान् अनिलः साग्नीन् एधान् इव आशु दीपयिता ।

TRANS: Even a slight secret incitement by him, shall make them flare up quickly, as they already are enraged against you, like a slight breeze even, flaring up fuel on fire.

बृहत्सहाय. कार्यान्तं क्षोदीयानपि गच्छति ।
सम्भूयाम्भोधिमभ्येति महानद्या नगापगा ॥ १०० ॥

CON. बृहत्सहाय क्षोदीयान् अपि कार्यान्त गच्छति । नगापगा महानद्या सम्भूय अम्भोधि अभ्येति ।

TRANS: An insignificant person too, if aided by mighty, achieves success in his task, a mountain-stream reaches the ocean by mingling with a big river

तस्य मित्राण्यमित्रास्ते ये च ये चोभये नृपा. ।
अभियुक्त त्वयैन ते गन्तारस्त्वामत परे ॥ १०१ ॥

CON: ये तस्य मित्राणि ये च ते अमित्रा ते उभये नृपाः त्वया अभियुक्त एन गन्तार, अतः परे त्वाम् ।

TRANS Those who are his friends and those who are your foes, both these categories of kings will go over to him, when he is attacked by you. Others will come to your side.

मखविघ्नाय सकलमित्थमुत्थाप्य राजकम् ।
हन्त जातमजातारे. प्रथमेन त्वयारिणा ॥ १०२ ॥

CON: इत्थ मखविघ्नाय सकल राजक उत्थाप्य, हन्त अजातारे. त्वया प्रथमेन वैरिणा जात (अजनि) ।

TRANS. *In this way putting all the group of kings in turmoil, to the detriment of (Yudhiṣṭhira's sacrifice) You will have become the foremost enemy of enemy less (Yudhiṣṭhira)!*

सम्भाव्य त्वामतिभरक्षमस्कन्धं स बान्धवः ।
सहायमध्वरधुरां धर्मराजो विवक्षते ॥ १०३ ॥

CON. बान्धव. स. धर्मराजः अतिभरक्षमस्कन्धं त्वां सहायं सम्भाव्य अध्वरधुरां विवक्षते ।

TRANS: *Dharmaraja, that kin of yours, intends to bear the yoke of sacrifice expecting you, capable of shouldering big burden, as a helper.*

महात्मानोऽनुगृह्णन्ति भजमानान् रिपूनपि ।
सपत्नी प्रापयन्त्यब्धि सिन्धवो नगनिम्नगा ॥ १०४ ॥

CON: महात्मान भजमानान् रिपून् अपि अनुगृह्णन्ति । सिन्धवः सपत्नी नगनिम्नगा. अब्धि प्रापयन्ति ।

TRANS: The great ones oblige even pliant enemies Big rivers lead to the ocean even their co wives, the mountain streams.

चिरादपि बलात्कारो बलिनः सिद्धयेऽरिषु ।
छन्दानुवृत्तिदुःसाध्याः सुहृदो विमनीकृताः ॥ १०५ ॥

CON. बलिन अरिषु चिराद् अपि बलात्कारः सिद्धये । विमनीकृताः सुहृदः (तु) छन्दानुवृत्तिदुःसाध्याः ।

TRANS: In case of a powerful person, an attack on the enemy (by him) even if a delayed one, succeeds, but estranged friends are difficult to be reconciled (even) by following their whims (later on).

मन्यसेऽरिवधः श्रेयान्प्रीतये नाकिनामपि ।
पुरोडाशभुजामिष्टमिष्टं कर्तुमलंतराम् ॥ १०६ ॥

CON: नाकिनां प्रीतये अरिवधः श्रेयान् इति मन्यसे (चेत्), पुरोडाशभुजां इष्टं कर्तुं इष्टं (=यागः) अलंतराम् ।

TRANS: If you feel that the destruction of enemies will be (more) to the delight of gods, even the sacrifice is equally capable to achieve the delight of the enjoyers of oblations (i. e. gods).

अमृतं नाम यत्सन्तो मन्त्रजिह्वेषु जुह्वति । (1960)
शोभैव मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना ॥ १०७ ॥

CON. अमृतं नाम सन्तः मन्त्रजिह्वेषु यद् जुह्वति; मन्दरक्षुब्धक्षुभिताम्भोधिवर्णना शोभा एव ।

TRANS: What good men offer in sacrificial fires is really the nectar, the description of the agitated ocean churned with Mandara is only a poetic flourish!

सहिष्ये शतमागांसि सूनोस्त इति यत्त्वया ।
प्रतीक्ष्यं तत्प्रतीक्ष्यायै पितृष्वस्रे प्रतिश्रुतम् ॥ १०८ ॥

CON: प्रतीक्ष्यायै पितृष्वस्रे 'ते सूनोः शतं आगांसि सहिष्ये' इति यत् त्वया प्रतिश्रुतं तत् प्रतीक्ष्यम् ।

TRANS: "I shall tolerate a hundred offences by your son"—this assurance which you have given to your father's sister, worthy of respect, should be respected by you.

तीक्ष्णा नारुन्तुदा बुद्धि कर्म शान्त प्रतापवत् ।
नोपतापि मन सोष्म वागेका वागिमन सत ॥ १०९ ॥

CON सत बुद्धि तीक्ष्णा न अरुन्तुदा, कर्म प्रतापवत् शान्तम्, मन सोष्म न उपतापि, वाग्मिन एका वाग ।

TRANS In case of a righteous man, his intellect is sharp, but not cutting others vitals, his action is heroic but peaceful his mind is warm but never harmful and his speech, though eloquent, is firm.

स्वयकृतप्रसादस्य तस्याह्नो भानुमानिव ।
समयावधिमप्राप्य नान्तायाल भवानपि ॥ ११० ॥

[CON अह्न भानुमान् इव तस्य स्वयकृतप्रसादस्य अन्ताय समयावधि अप्राप्य भवान् अपि अल न ।

TRANS Even you are not capable, before the end of the destined time to kill him whom you yourself have favoured, just as the sun cannot prematurely cut short a day which he himself has illumined

कृत्वा कृत्यविदस्तीर्थेष्वन्त प्रणिधय पदम् ।
विदाकुर्वन्तु महतस्तल विद्विषदम्भस ॥ १११ ॥

CON कृत्यविद प्रणिधय तीर्थेषु अन्त पदं कृत्वा महत विद्विषदम्भस तल विदाकुर्वन्तु ।

TRANS Let expert spies, trying to enter *into confidence of officers* ( of the enemy ), find out the bottom of the *deep lake in the form of enemy* ( like divers, walking down the steps, finding out the depth of a lake )

अनुत्सूत्रपदन्यासा सद्वृत्ति सनिबन्धना ।
शब्दविद्येव नो भाति राजनीतिरपस्पशा ॥ ११२ ॥

CON अनुत्सूत्रपदन्यासा सद्वृत्ति सनिबन्धना राजनीति, अपस्पशा, शब्दविद्या इव नो भाति ।

TRANS The science of polity, *even without a single step* beyond the maxims thereof, and even though affording good salaries and rewards, does not shine if no spies are appointed ( in a state ), just as the science of grammar, with the Nyāsa covering every word in the Sūtras and also with a good Vṛtti and good Bhāṣya, does not appear to advantage without the Paspaśa

अज्ञातदोषैर्दोषज्ञैरुद्दूष्योभयवेतनैः ।
भेद्याः शत्रोरभिव्यक्तशासनैः सामवायिकाः ॥ ११३ ॥

CON: अज्ञातदोषैः दोषज्ञैः अभिव्यक्तशासनैः उभयवेतनैः शत्रोः सामवायिकाः उद्दूष्य भेद्याः ।

TRANS: May spies, concealing their own weak points and studying those of the enemy, and drawing wages from both sides, alienate the allies of the enemy by displaying forged documents.

उपेयिवांसि कर्तारः पुरीमाजातशात्रवीम् ।
राजन्यकान्युपायज्ञैरेकार्थानि चरैस्तव ॥ ११४ ॥

CON: उपायज्ञैः तव चरैः एकार्थानि राजन्यकानि आजातशात्रवीं पुरीं उपेयिवांसि कर्तार. ।

TRANS: May your spies, knowing the means of statecraft, bring together to the city of Yudhiṣṭhira those groups of kings, who are ( your sympathisers ) having a common aim.

सविशेषं सुते पाण्डोर्भक्तिं भवति तन्वति ।
वैरायितारस्तरलाः स्वयं मत्सरिणः परे ॥ ११५ ॥

CON: पाण्डोः सुते भवति सविशेषं भक्तिं तन्वति तरलाः मत्सरिणः परे स्वयं वैरायितार. ।

TRANS: When the son of Pāndu will demonstrate his specially great devotion towards you, the fickle-minded and envious enemies will themselves assume a hostile posture.

य इहात्मविदो विपक्षमध्ये
सह संवृद्धियुजोऽपि भूभुजः स्युः ।
बलिपुष्टकुलादिवान्यपुष्टैः
पृथगस्मादचिरेण भाविता तैः ॥ ११६ ॥

CON: ये इह विपक्षमध्ये सह संवृद्धियुजः अपि भूभुजः आत्मविदः स्युः तैः बलिपुष्टकुलाद् अन्यपुष्टैः इव अचिरेण अस्मात् पृथक् भाविता । -

TRANS: Those kings on the enemy side, who, even though risen to power with him, are discreet, will soon abandon him, like cuckoos going away from the family of crows, after growing up with crows.

सहजचापलदोषसमुद्धतश्चलितदुर्बलपक्षपरिग्रह ।
तव दुरासदवीर्यविभावसौ शलभतां लभतामसुहृद्गणः ॥ ११७ ॥

CON : सहजचापलदोषसमुद्धतः चलितदुर्बलपक्षपरिग्रहः असुहृद्गणः तव दुरासदवीर्यविभावसौ शलभतां लभताम् ।

TRANS : May the host of enemies be moths in the fire of your invincible valour– (the host of enemies) arrogant through their natural wickedness (*pun*: aroused by their natural restlessness) and having the support of their weak allies crumbling (*pun* fluttering their weak wings)

इति विशकलितार्थामौद्धवीं वाचमेना–
मनुगतनयमार्गामर्गलां दुर्नयस्य ।
जनितमुदमुदस्थादुच्चकैरुच्छ्रितोरः–
स्थलनियतनिषण्णश्रीश्रुतां शुश्रुवान्सः ॥ ११८ ॥

CON : सः इति विशकलितार्थां अनुगतनयमार्गां दुर्नयस्य अर्गलां जनितमुदंउच्छ्रितोरःस्थलनियतनिषण्णश्रीश्रुतां औद्धवीं एनां वाचं शुश्रुवान उच्चकैः उदस्थात् ।

TRANS : Having heard this speech of Uddhava, which was specific in import, which was in keeping with the rules of polity, which was a bar to wrong policy, which delighted him, and which was heard by Lakṣmī, who is ever resting on his broad chest, He (i. e. Lord Kṛṣṇa) rose up from his high seat.

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये श्र्यङ्के मन्त्रवर्णनं नाम द्वितीयः सर्गः ।

## तृतीयः सर्गः

कौबेरदिग्भागमपास्य मार्गमागस्त्यमुष्णांशुरिवावतीर्णः ।
अपेतयुद्धाभिनिवेशसौम्यो हरिर्हरिप्रस्थमथ प्रतस्थे ॥ १ ॥

CON : अथ अपेतयुद्धाभिनिवेशसौम्यः हरिः, कौबेरदिग्भागं अपास्य आगस्त्यं मार्गं अवतीर्णः उष्णांशुः इव, हरिप्रस्थ प्रतस्थे ।

TRANS : *Then Hari, mild, as the urge for war was abated,* started for Indraprastha, like the hot-rayed (Sun) leaving the direction of Kubera (i e. north) and starting to the direction of Agastya (i. e. South).

जगत्पवित्रैरपि तं न पादैः स्प्रष्टुं जगत्पूज्यमयुज्यतार्कः ।
यतो बृहत्पार्वणचन्द्रचारु तस्यातपत्रं बिभरांबभूवे ॥ २ ॥

CON : अर्कः जगत्पूज्यं तं जगत्पवित्रैः अपि पादैः स्प्रष्टुं न अयुज्यत; यतः तस्य बृहत्पार्वणचन्द्रचारु आतपत्रं बिभरांबभूवे ।

TRANS : The sun could not even think of touching him, adorable to the world, by his rays which hallowed the world, in as much as a parasol, as big and beautiful as the full moon was held over him.

मृणालसूत्रामलमन्तरेण स्थितश्चलच्चामरयोर्द्वयं सः ।
भेजेऽभित.पातुकसिद्धसिन्धोरभूतपूर्वां रुचमम्बुराशेः ॥ ३ ॥

CON : मृणालसूत्रामलं चामरयोः द्वयं अन्तरेण स्थितः सः अभित-पातुक-सिद्धसिन्धोः अम्बुराशेः अभूतपूर्वां रुच भेजे ।

TRANS : He, situated between a pair of chowries as white as lotus-fibres, displayed the unprecedented charm of the ocean flanked by the divine Ganges falling on both sides.

चित्राभिरस्योपरि मौलिभाजां भाभिर्मणीनामनणीयसीभिः ।
अनेकधातुच्छुरिताश्मराशेर्गोवर्धनस्याकृतिरन्वकारि ॥ ४ ॥

CON : अस्य उपरि मौलिभाजा मणीनां अनणीयसीभिः चित्राभिः भाभिः अनेकधातुच्छुरिताश्मराशेः गोवर्धनस्य आकृतिः अन्वकारि ।

TRANS : By the variegated and massive lustres of the jewels in the crown on his head was imitated the appearance of Govardhana (mountain) having heaps of stones, glistening with many minerals.

तस्योल्लसत्काञ्चनकुण्डलाग्रप्रत्युप्तगारुत्मतरत्नभासा ।
अवाप बाल्योचितनीलकण्ठपिच्छावचूडाकलनामिवोरः ॥ ५ ॥

CON : तस्य उरः उल्लसत्काञ्चनकुण्डलाग्रप्रत्युप्तगारुत्मतरत्नभासा बाल्योचितनीलकण्ठपिच्छावचूडाकलनां अवाप इव ।

TRANS : His breast attained the charm of wearing a garland of peacock feathers befitting his younger days, on account of the lustre of the emerald stones studded at the tips of his shining golden ear rings.

तमङ्गदे मन्दरकूटकोटिघ्याघट्टनोत्तेजनया मणीनाम् ।
बंहीयसा दीप्तिवितानकेन चकासयामासतुरुल्लसन्ती ॥ ६ ॥

CON : तं मन्दरकूटकोटिघ्याघट्टनोत्तेजनया बंहीयसा मणीनां दीप्तिवितानकेन उल्लसन्ती अङ्गदे चकासयामासतुः ।

TRANS : Armlets illumined him,-(armlets) which were radiant with a halo of lustre of jewels which was accentuated on account a polish caused by friction with the edges of the peak of Mandara mountain.

निसर्गरक्तैर्वलयावनद्धताम्राश्मरश्मिच्छुरितैर्नखाग्रैः ।
व्यद्योतताद्यापि सुरारिवक्षोविक्षोभजासृक्स्नपितैरिवासौ ॥ ७ ॥

CON : असौ निसर्गरक्तैः वलयावनद्धताम्राश्मरश्मिच्छुरितैः अद्यापि सुरारिवक्षोविक्षोभजासृक्स्नपितैः इव नखाग्रैः व्यद्योतत ।

TRANS : He shone with the tips of his nails, which were naturally red, and which were covered by the rays from red rubies fixed in his rings, and which seemed to be bathed in the blood while opening the chest of the enemy of gods (Hiraṇyakaśipu).

१८९) उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनीलमामुक्तमुक्तालतमस्य वक्षः ॥ ८ ॥

CON : तमालनीलं आमुक्तमुक्तालतं अस्य वक्षः आकाशगङ्गापयसः उभौ प्रवाहौ व्योम्नि यदि पृथक् पतेताम्, (तर्हि) तेन उपमीयेत ।

TRANS : If two separate streams of the waters of the heavenly Gaṅgā were to flow down in the sky, then his chest, dark like Tamāla, and having a pearl necklace strung over it could be compared to it (i. e. the sky).

तेनाम्भसां सारमय पयोधेर्दध्रे मणिर्दीधितिदीपिताश ।
अन्तर्वसन्बिम्बगतस्तदङ्गे साक्षादिवालक्ष्यत यत्र लोक ॥ ९ ॥

CON: तेन दीधितिदीपिताश पयोधेः अम्भसां सारमयः मणि. दध्रे यत्र बिम्बगतः लोक. तदङ्गे साक्षात् अन्तर्वसन् इव अलक्ष्यत ।

TRANS: He wore the jewel (Kaustubha) which was as though the essence of the waters of the ocean and which illumined the quarters by its rays, and the world reflected therein appeared to be as if directly existing in his form.

मुक्तामयं सारसनावलम्बि भाति स्म दामाप्रपदीनमस्य ।
अङ्गुष्ठनिष्ठ्यूतमिवोर्ध्वमुच्चैस्त्रिस्रोतसः सन्ततधारमम्भ ॥ १० ॥

CON: अस्य मुक्तामयं सारसनावलम्बि आप्रपदीन दाम अङ्गुष्ठनिष्ठ्यूतं ऊर्ध्वं उच्चैः त्रिस्रोतस सन्ततधार अम्भ इव भाति स्म । •

TRANS: His pearl string hanging down from the girdle to the feet appeared like a continuous stream of the Gangā rising high up, after spouting up from the toe.

स इन्द्रनीलस्थलनीलमूर्ती रराज कर्चूरपिशङ्गवासा ।
विसृत्वरैरम्बुरुहां रजोभिर्यमस्वसुश्चित्र इवोदभार ॥ ११ ॥

CON: इन्द्रनीलस्थलनीलमूर्ति कर्चूरपिशङ्गवासा सः अम्बुरुहां वैसृत्वरैः रजोभि· चित्र यमस्वसु उदभार इव रराज ।

TRANS: He with his body dark-blue like a sapphire-pavement and his garment tawny like orpiment, appeared like the current of Yamunā, bedecked by the floating pollen of lotuses.

प्रसाधितस्यास्य मधुद्विषोऽभूदन्यैव लक्ष्मीरिति युक्तमेतत् ।
वपुष्यशेषेऽखिललोककान्ता सानन्यकान्ता ह्युरसीतरा तु ॥१२॥

CON: प्रसाधितस्य अस्य मधुद्विष अन्या एव लक्ष्मीः अभूत इति एतत् युक्तम्; हि (=यस्मात्) सा (=प्रसाधनरूपा लक्ष्मी) अशेषे वपुषि (वसति) अखिललोककान्ता (च); इतरा तु अनन्यकान्ता उरसि (एव) (वसति) ।

TRANS: It was but appropriate that the bedecked enemy of Madhu had an altogether different Lakṣmī (beauty) about him. For that Lakṣmī pervaded his whole body and was loved by the whole world. The other Lakṣmī, however, was loved by him alone and rested on his chest.

कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य ।
आनन्दिताशेषजना बभूव सर्वाङ्गसङ्गिन्यपरैव लक्ष्मी ॥ १३ ॥

CON कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य आनन्दिताशेषजना सर्वाङ्गसङ्गिनी अपरा एव लक्ष्मी बभूव ।

TRANS Of him, who fondled Laksmi (his consort) that rested on his charming chest broad like door panels there was another altogether different Laksmi (beauty) which delighted all people and which clung to his own body

प्राणच्छिदां दैत्यपतेर्नखानामुपेयुषां भूषणतां क्षतेन ।
प्रकाशकार्कश्यगुणौ दधानाः स्तनौ तरुण्यः परिवव्रुरेनम् ॥ १४ ॥

CON भूषणतां उपेयुषां दैत्यपतेः प्राणच्छिदां नखानां क्षतेन प्रकाशकार्कश्यगुणौ स्तनौ दधानाः तरुण्यः एनं परिवव्रुः ।

TRANS Young damsels, who were possessed of breasts possessed of the obvious quality of hardness being decorated by the marks of the nails (of Krsna) which had brought death to the lord of demons, but which now were merely decorative

आकर्षतेवोर्ध्वमतिक्रशीयानत्युन्नतत्वात्कुचमण्डलेन ।
ननाम मध्योऽतिगुरुत्वभाजा नितान्तमाक्रान्त इवाङ्गनानाम् ॥१५॥

CON अत्युन्नतत्वात् ऊर्ध्वं आकर्षता इव अतिगुरुत्वभाजा अङ्गनानां कुचमण्डलेन अतिक्रशीयान् मध्यः नितान्तं आक्रान्त इव ननाम ।

TRANS The very slender waist of ladies, bent down, being powerfully overpowered by the plump breasts of theirs which were very heavy and which through extreme prominence pulled the waist upwards as it !

यां यां प्रियः प्रैक्षत कातराक्षी सा सा ह्रिया नम्रमुखी बभूव ।
निःशङ्कमन्याः सममाहितेर्ष्यास्तत्रान्तरे जघ्नुरमुं कटाक्षैः ॥ १६ ॥

CON प्रियः यां यां प्रैक्षत सा सा कातराक्षी ह्रिया नम्रमुखी बभूव, तत्रान्तरे अन्याः समं आहितेर्ष्याः निःशङ्कं कटाक्षैः अमुं जघ्नुः ।

TRANS That particular (beloved) whom the lover (husband) looked at bent down her head with bashfulness with eyes nervously tremulous and the other beloveds at the same time, filled with envy, struck him remorselessly by their sidelong glances

यस्यातसीसूनुसमानभासो भ्राम्यन्मयूखावलिमण्डलेन ।
चक्रेण रेजे यमुनाजलौघ स्फुरन्महावर्त इवैकबाहु ॥ १७ ॥

CON : अतसीसूनसमानभास. तस्य एकबाहुः भ्राम्यन्मयूखावलिमण्डलेन चक्रेण स्फुरन्महावर्तः यमुनाजलौघः इव रेजे ।

TRANS : One arm of him, whose complexion was similar to the indigo blossom, shone with the discus therein, throbbing with its halo of rays, like the current of Yamunā waters, with an eddy whilring therein.

विरोधिनां विग्रहभेददक्षा मूर्तेव शक्तिः क्वचिदस्खलन्ती ।
नित्यं हरे. संनिहिता निकामं कौमोदकी मोदयति स्म चेतः ॥ १८ ॥

CON : विरोधिना विग्रहभेददक्षा क्वचित् अस्खलन्ती नित्यं सनिहिता मूर्ता शक्ति. इव कौमोदकी (गदा) हरेः चेत निकामं मोदयति स्म ।

TRANS : The (mace) Kaumodakī. ever ready to crush the bodies of enemies, and the personified might as though ever unfailing and always at hand, greatly delighted the heart of Hari.

न केवलं य. स्वतया मुरारेरनन्यसाधारणता दधान ।
अत्यर्थमुद्वेजयिता परेषां नाम्नापि तस्यैव स नन्दकोऽभूत् ॥ १९ ॥

CON : अनन्यसाधारणता दधानः यः (नन्दकः) स्वतया केवल मुरारेः नन्दकः न; (किन्तु) परेषा अत्यर्थं उद्वेजयिता (सन्) नाम्ना अपि तस्य (नन्दक) एव, स नन्दकः अभूत् ।

TRANS : The sword Nandaka was there,- a sword that was not only a delighter to Murāri on account of its exclusive possession by him unshared by anyone else, but though the extreme terror caused to enemies, it even became his delighter by its (meaningful) name.

न नीतमन्येन नतिं कदाचित्कर्णान्तिकप्राप्तगुणं क्रियासु ।
विधेयमस्यासवदन्तिकस्य शार्ङ्गं धनुर्मित्रमिव द्रढीय. ॥ २० ॥

CON : अन्येन नतिं कदाचित् न नीत क्रियासु कर्णान्तिकप्राप्तगुणं विधेय द्रढीयं शार्ङ्गं धनु. मित्र इव अस्य अन्तिकस्य अभवत् ।

TRANS : His bow S'ārnga, which was never bent by anyone else, which had its bow string reaching upto ear in action and which was pliant and firm, was with him, like a helpful and firm

friend, who cannot be pressurised by any one, and whose trust worthiness in tasks ever reaches one's ears

प्रवृद्धमन्द्राम्बुदघीरनाद कृष्णार्णवाभ्यर्णचरैकहस ।
मन्दानिलापूरकृत दधानो निध्वानमश्रूयत पाञ्चजन्य. ॥ २१ ॥

CON प्रवृद्धमद्राम्बुदधीरनाद कृष्णाणवाभ्यर्णचरैकहस मन्दानिलापूरकृत निध्वान दधान पाञ्चजन्य अश्रयत ।

TRANS The (conch) Pañcajanya, whose sound was as loud, sonorous and deep like that of a cloud, and which (*conch*) was like a swan dwelling in the vicinity of the ocean in the form of Krṣṇa, *could be heard emitting a sound when filled by a gentle breeze.*

रराज सम्पादकमिष्टसिद्धे सर्वासु दिक्ष्वप्रतिपिद्धमार्गम् ।
महारथ पुष्यरथ रथाङ्गी क्षिप्र क्षपानाथ इवाधिरूढ ॥ २२ ॥

CON महारथ रथाङ्गी इष्टसिद्धे सम्पादक सर्वासु दिक्षु अप्रतिपिद्धमार्गं क्षिप्र पुष्यरथ अधिरूढ क्षपानाथ इव रराज ।

TRANS The *great warrior, carrying the discus,* and seated in a pleasure chariot, which achieved the desired objects, which had unimpeded path in all directions and which was quick in speed, shone like the Lord of Night, riding the chariot of the Puṣya (constellation)

ध्वजाग्रधामा ददृशेऽथ शौरे सङ्क्रान्तमूर्तिर्मणिमेदिनीषु ।
फणावतस्त्रासयितु रसायास्तल विविक्षिन्निव पन्नगारि ॥ २३ ॥

CON अथ शौरे ध्वजाग्रधामा मणिमेदिनीषु सङ्क्रान्तमूर्ति पन्नगारि फणावत त्रासयितु रसाया तलं विविक्षन् इव ददृश ।

TRANS And then the enemy of serpents (i. e. Garuḍa), seated at the top of banner staff of Krṣna, and reflected in the jewelled floors, *appeared to be desirous of entering* the nether world to scare the serpents.

पिपासतस्तस्य महीध्ररन्ध्रभिदापटीयान्पटहप्रणाद ।
जलान्तराणीव महार्णवौघ शब्दान्तराण्यन्तरयाञ्चकार ॥२४॥

CON पिपासत तस्य महीध्र रन्ध्रभिदापटीयान् पटहप्रणाद महार्णवौघ जलान्तराणि इव शब्दान्तराणि अन्तरयाञ्चकार ।

TRANS: And as he was about to march out, the sound of drums, capable of shattering the mountain-caves as if, drowned all other sounds like the mighty mass of ocean waters devouring all other waters in itself.

यतः स भर्ता जगतां जगाम धर्त्रा धरित्र्याः फणिना ततोऽधः ।
महाभराभुग्नशिर.सहस्रसाहाय्यकव्यग्रभुजं प्रसस्रे ॥ २५ ॥

CON: जगतां भर्ता सः यतः जगाम ततः अधः धरित्र्याः धर्त्रा फणिना महाभराभुग्नशिरःसाहस्रसाहाय्यकव्यग्रभुजं प्रसस्रे ।

TRANS: Wherever the lord of the worlds travelled, there the serpent (S'esa) supporting the earth from below moved, with his coils supporting (lit-helping) his thousand heads bent down under great burden.

अथोच्चकैस्तोरणसङ्गभङ्गभयावनम्रीकृतकेतनानि । (1960)
क्रियाफलानीव सुनीतिभाजं सैन्यानि सोमान्वयमन्वयुस्तम् ॥ २६ ॥

CON: अथ उच्चकैस्तोरणसङ्गभङ्गभयावनम्रीकृतकेतनानि सैन्यानि सोमान्वयं तं सुनीतिभाजं क्रियाफलानि इव अन्वयुः ।

TRANS: Then the armies followed that scion of Soma race, like fruits of actions following one adopting good policy, with the banners bent down through fear of their breaking by a contact, with the tall city gate (or arches)

श्यामारुणैर्वारणदानतोयैरालोडिता. काञ्चनभूपरागाः ।
आनेमिमग्नैः शितिकण्ठपक्षक्षोदद्युतश्चुक्षुदिरे रथौघैः ॥ २७ ॥

CON: श्यामारुणैः वारणदानतोयैः आलोडिताः शितिकण्ठपक्षक्षोदद्युतः काञ्चनभूपरागाः रथौघैः चुक्षुदिरे ।

TRANS: The golden particles of the earth, mixed with the darkened streams of ichor of elephants, and (consequently) appearing like a powder of peacock-feathers, were pounded by the hosts of chariots, which sunk (into that dust) upto their felly.

न लङ्घयामास महाजनानां शिरांसि नैवोद्धतिमाजगाम । (1959)
अचेष्टताष्टापदभूमिरेणुः पदाहतो यत्सदृश गरिम्ण. ॥ २८ ॥

CON: अष्टापदभूमिरेणुः पदाहतः महाजनानां शिरांसि न लङ्घयामास उद्धतिं नैव आजगाम; यत् गरि

TRANS The dust of the golden ground, when trodden over by feet, did not ascend ( *pun* disrespect ) the heads of the great, nor did it rise up ( *pun* get insolent ), it acted in such a way as was in keeping with its weight ( *pun* nobility )

निरुध्यमाना यदुभि कथञ्चिन्मुहुर्यदुच्चिक्षिपुरग्रपादान् ।
इव गुरून्मार्गरुध करीन्द्रानुल्लङ्घ्य गन्तु तुरगास्तदीषु ॥ २९ ॥

CON तुरगा यदुभि कथञ्चिद निरुध्यमाना यद् अग्रपादान् मुहु उच्चिक्षिपु तद म र्गरुध गुरून् करी द्रान उल्लङ्घ्य गन्तु ईषु इवम् ।

TRANS As the horses, controlled with difficulty by the Yādavas raised their fore legs up, it indeed seemed as if that they desired to jump across lofty lordly elephants which stood in their way.

अवेक्षितानायतवल्गमग्रे तुरङ्गिभिर्यत्ननिरुद्धवाहै ।
प्रक्रीडतान्रेणुभिरेत्य तूर्णं निन्युर्जनन्य पृथुकान्पथिभ्य ॥ ३० ॥

CON आयतवल्ग यत्ननिरुद्धवाहै तुरङ्गिभि अग्रे अवेक्षितान् रेणुभि प्रक्रीडितान् पृथुकान जनन्य तूण एत्य पथिभ्य निन्यु ।

TRANS Mothers coming quickly to the roads took away their young children, playing in dust, and looked at in front by horsemen who somehow curbed their horses by pulling up the reins.

दिदृक्षमाणा प्रतिरथ्यमीयुर्मुरारिमारादनघ जनौघा ।
अनेकश संस्तुतमप्यनल्पा नव नव प्रीतिरहो करोति ॥ ३१ ॥

CON अनघ मुरारि दिदृक्षमाणा जनौघा प्रतिरथ्य आरात् ईयु, अनेकश सस्तुतं अपि अनल्पा प्रीति नव करोति अहो ।

TRANS Crowds of people desirous to see the sinless Murāri approached near him in every street, oh! great love makes ever new that which is seen often enough!

उपेयुषो वर्त्म निरन्तराभिरसौ निरुच्छ्वासमनीकिनीभि ।
रथ्येव तस्यां पुरि दत्तचक्षुर्विद्वान्विदामास शनैर्न यातम् ॥ ३२ ॥

CON विद्वान, तस्यां पुरि दत्तचक्षु, असौ, निरन्तराभि अनीकिनीभि निरुच्छ्वास वर्त्म उपेयुष रथ्य इव शनै यात न विदामास ।

TRANS. The wise (Krsna), casting his eyes at the city, did not notice the slow movement of his chariot as it came to a street which was packed by close columns of armies

मध्येसमुद्र ककुभ पिशङ्गीर्या कुर्वती काञ्चनवप्रभासा ।
तुरङ्गकान्तामुखहव्यवाहज्वालेव भित्त्वा जलमुल्ललास ॥ ३३ ॥

CON मध्येसमुद्र काञ्चनवप्रभासा ककुभ पिशङ्गी कुर्वती या (पू) जल भित्त्वा तुरङ्गकान्तामुखहव्यवाहज्वाला इव उल्ललास ।

TRANS Which (city) rendering the directions tawny by the lustre of its golden ramparts in the midst of the ocean, seemed to be like a flame of the submarine fire, flaming up from the midst of the waters

कृतास्पदा भूमिभृता सहस्रैरुदन्वदम्भःपरिवीतमूर्ति ।
अनिर्विदा या विदधे विधात्रा पृथ्वी पृथिव्या प्रतियातनेव ॥ ३४ ॥

CON भूमिभृता सहस्रै कृतास्पदा उदन्वदम्भःपरिवीतमूर्ति पृथ्वी या (पू) अनिर्विदा विधात्रा पृथिव्या प्रतियातना इव विदधे ।

TRANS That extensive city which was made an abode by thousands of kings (*pun* mountains), and which was surrounded by the waters of the ocean, was made as if as an image of the earth by the tireless creator

त्वष्टु सदाभ्यासगृहीतशिल्पविज्ञानसम्पत्प्रसरस्य सीमा ।
अदृश्यतादर्शतलामलेषु च्छायेव या स्वर्जलधेर्जलेषु ॥ ३५ ॥

CON त्वष्टु सदाभ्यासगृहीतशिल्पविज्ञानसम्पत्प्रसरस्य सीमा या आदर्शतलामलेषु जलधे जलेषु स्व छाया इव अदृश्यत ।

TRANS That (city) which represented the highest limit of the rich art of architecture which was mastered by Visvakarma by continuous study, appeared to be the reflection of the heaven as if in the waters of the ocean which were as limpid as the surface of a mirror

रथाङ्गभर्त्रेऽभिनवं वराय यस्या पितेव प्रतिपादितायाः ।
प्रेम्णोपकण्ठ मुहुरङ्कभाजो रत्नावलीरम्बुधिराबबन्ध ॥ ३६ ॥

CON अम्बुधि पिता इव वराय रथाङ्गभर्त्रे अभिनवं प्रतिपादितायाः [illegible]

TRANS: The ocean, like a father, fastened jewel necklaces affectionately round the neck of that (city) which was recently married to the bridegroom in the form of the discus-wielder (Krsna), and which was seated on the (father's) lap.

यस्याश्चलद्वारिधिवारिवीचिच्छटोच्छलच्छङ्खकुलाकुलेन ।
वप्रेण पर्यन्तचरोडुचक्रः सुमेरुवप्रोऽन्वहमन्वकारि ॥ ३७ ॥

CON: चलद्वारिधिवारिवीचिच्छटोच्छलच्छङ्खकुलाकुलेन यस्याः वप्रेण पर्यन्तचरोडुचक्रः सुमेरुवप्रः अन्वह अन्वकारि ।

TRANS: Whose rampart surrounded by clusters of conches thrown up by the rolling waves of the surging ocean waters, resembled, day after day, the slopes of Mountain Sumeru, with clusters of stars moving around it.

वणिक्पथे पूगकृतानि यत्र भ्रमागतैरम्बुभिरम्बुराशिः ।
लोलैरलोलद्युतिभाञ्जि मुष्णन्रत्नानि रत्नाकरतामवाप ॥ ३८ ॥

CON: यत्र वणिक्पथे पूगकृतानि अलोलद्युतिभाञ्जि रत्नानि लोलैः भ्रमागतैः अम्बुभिः मुष्णन् अम्बुराशि रत्नाकरतां अवाप ।

TRANS: The ocean became 'Ratnakara' (a treasure of jewels) by robbing jewels of steadily shining lustre heaped in the market streets of that city (Dvaraka) by means of its rolling waters which entered the city through the flood-gates.

अम्भश्च्युतः कोमलरत्नराशीनपांनिधिः फेनपिनद्धभासः ।
यत्रातपे दातुमिवाधितल्पं विस्तारयामास तरङ्गहस्तैः ॥ ३९ ॥

CON: यत्र अपांनिधिः अम्भश्च्युतः फेनपिनद्धभासः कोमलरत्नराशीन् आतपे दातुं इव अधितल्पं तरङ्गहस्तैः विस्तारयामास ।

TRANS: Where the ocean spread out on its (city's) turrets, by its hands of waves, heaps of fine jewels, dripping with water, and having their lustre concealed under foam, for exposing them to *the sun as if.*

१८८) यच्छालमुत्तुङ्गतया विजेतुं दूरादुदस्थीयत सागरस्य ।
महोर्मिभिर्व्याहतयाञ्छितार्थैर्व्रीडादिवाभ्यासगतैर्विलिल्ये ॥ ४० ॥

CON: सागरस्य महोर्मिभिः यच्छालम् उत्तुङ्गतया विजेतुं दूराद् उदस्थीयत; अभ्यासगतैः व्याहतवाञ्छितार्थैः व्रीडात् इव विलिल्ये ।

TRANS The great waves of the ocean surged up from afar to conquer in loftiness the mansions ( of that city ) and after repeatedly coming and failing to attain their objective, they subsided again through a sense of shame as if!

कुतूहलेनेव जवादुपेत्य प्राकारभित्त्या सहसा निषिद्ध ।
रसन्नरोदीद्भृशमम्बुवर्षव्याजेन यस्या बहिरम्बुवाह ॥ ४१ ॥

CON अम्बुवाह कुतूहलेन इव जवात् उपेत्य यस्या प्राकारभित्त्या सहसा निषिद्ध बहि रसन् अम्बुवर्षव्याजेन भृश अरोदीत्।

TRANS A cloud, which came quickly out of curiosity, ( towards its ramparts ) and which was suddenly halted by the rampart wall, wept bitterly under the pretext of shedding rains thundering loudly outside that city

यदङ्गनारूपसरूपतया कञ्चिद्गुण भेदकमिच्छतीभि ।
आराधितोऽद्धा मनुरप्सरोभिश्चक्रे प्रजा स्वा सनिमेषचिह्ना ॥४२॥

CON यदङ्गनारूपसरूपतया भेदक कञ्चित् गुण इच्छतीभि अप्सरोभि आराधित मनु स्वा प्रजा सनिमेषचिह्ना चक्रे अद्धा।

TRANS Manu indeed, propitiated by Apsarases who were keen to have some mark to distinguish their beauty from that of the ladies of that city made his own progeny of ( ladies of Dvaraka) as possessed of winking

स्फुरत्तुषारांशुमरीचिजालैर्विनिह्नुता स्फाटिकसौधपङ्क्ती ।
आरुह्य नार्यं क्षणदासु यत्र नभोगता देव्य इव व्यराजन ॥ ४३ ॥

CON यत्र क्षणदासु नार्य स्फुरत्तुषारांशुमरीचिजालै विनिह्नुता स्फाटिकसौधपङ्क्ती आरुह्य नभोगता देव्य इव व्यराजन।

TRANS In which city ladies during nights ascended rows of crystal mansions which were concealed by masses of shining rays of the cool rayed (moon) and appeared like goddesses standing in the sky!

कान्तेन्दुकान्तोपलकुट्टिमेषु प्रतिक्षप हर्म्यतलेषु यत्र ।
उच्चैरध पातिपयोमुचोऽपि समूहमूहु पयसा प्रणाल्य ॥ ४४ ॥

CON यत्र प्रतिक्षप कान्तेन्दुकान्तोपलकुट्टिमेषु हर्म्यतलेषु उच्चै प्रणाल्य अध पातिपयोमुच अपि पयसा समूहम् ऊहु ।

TRANS: Where, every night, the water courses on the turrets of mansions having pavements of beautiful moonstones, carried a flow of water, even though clouds moved below these water-courses.

रतौ ह्रिया यत्र निशाम्य दीपाञ्जालागताभ्योऽधिगृहं गृहिण्यः ।
बिभ्युर्बिडालेक्षणभीषणाभ्यो वैदूर्यकुड्येषु शशिद्युतिभ्यः ॥ ४५ ॥

CON: यत्र अधिगृहं गृहिण्यः रतौ ह्रिया दीपान् निशाम्य जालागताभ्यः वैदूर्यकुड्येषु (सङ्क्रान्ताभ्यः) बिडालेक्षणभीषणाभ्यः शशिद्युतिभ्यः बिभ्युः ।

TRANS: Where, inside houses, ladies, who extinguished lamps through bashfulness during dalliance, were scared by the rays of the moon, falling through the lattices on the walls of lapis lazuli, and appearing frightful like the eyes of cats.

यस्यामतिश्लक्ष्णतया गृहेषु विधातुमालेख्यमशक्नुवन्तः ।
चक्रुर्युवानः प्रतिबिम्बिताङ्गाः सजीवचित्रा इव रत्नभित्तीः ॥ ४६ ॥

CON: यस्यां गृहेषु अतिश्लक्ष्णतया आलेख्यं विधातुं अशक्नुवन्तः युवानः प्रतिबिम्बिताङ्गाः रत्नभित्तीः सजीवचित्राः इव चक्रुः ।

TRANS: Wherein, young persons unable to draw paintings (on the walls) in the houses, because of extreme glossiness, made the jewelled walls to be possessed of live paintings, on account of their forms beings reflected therein.

सावर्ण्यभाजां प्रतिमागतानां लक्ष्यैः स्मरापाण्डुतयाङ्गनानाम् ।
यस्यां कपोलैः कलधौतधामस्तम्भेषु भेजे मणिदर्पणश्रीः ॥ ४७ ॥

CON: यस्यां कलधौतधामस्तम्भेषु प्रतिमागतानां सावर्ण्यभाजां अङ्गनानां स्मरापाण्डुतया लक्ष्यैः कपोलैः मणिदर्पणश्रीः भेजे ।

TRANS: In which city the cheeks of ladies who were reflected in the golden pillars of houses, which had a like colour (as theirs,) were distinguishable on account of their paleness due to lovesickness, and these (reflected cheeks) assumed the beauty of jewel-mirrors

१६५) मुक्ताङ्गनीलोपलनिर्मितानां छिन्नेषु भासा गृहदेहलीनाम् ।
यस्यामलिन्देषु न चक्रुरेव मुग्धाङ्गना गोमयगोमुखानि ॥ ४८ ॥

CON: यस्यां मुग्धाङ्गनाः मुक्ताङ्गनीलोपलनिर्मितानां गृहदेहलीनां भासा छिन्नेषु अलिन्देषु गोमयगोमुखानि न चक्रुः एव ।

TRANS In which city simple minded women did not besmear with cow-dung the open spaces in front of the thresholds of their houses which were covered by the lustre of these thresholds made up of emeralds green like parrots, bodies

गोपानसीषु क्षणमास्थितानामालम्बिभिश्चन्द्रकिणां कलापैः ।
हरिन्मणिश्यामतृणाभिरामैर्गृहाणि नीध्रैरिव यत्र रेजुः ॥ ४९ ॥

CON यत्र गृहाणि गोपानसीषु क्षणं आस्थितानां चन्द्रकिणां आलम्बिभिः कलापैः हरिन्मणिश्यामतृणाभिरामैः नीध्रैः इव रेजुः ।

TRANS : Wherein, houses appeared charming as if with thatches beautiful like emarald green moss, on account of the hanging tails of peacocks, as they perched for a while on the supporting beams of the roof

बृहत्तुलैरप्यतुलैर्वितानमालापिनद्धैरपि चावितानैः । (1959)
रेजे विचित्रैरपि या सचित्रैर्गृहैर्विशालैरपि भूरिशालैः ॥ ५० ॥

CON या बृहत्तुलैः अपि अतुलैः वितानमालापिनद्धैः अपि च अवितानैः विचित्रैः अपि सचित्रैः विशालैः अपि भूरिशालैः गृहैः रेजे ।

TRANS Which city shone with houses which though 'बृहत्तुल' (having large beams) were also अतुल (incomparable), though *वितानमालापिनद्ध (covered by a series of canopies) were also* अवितान (well furnished lit non emoty) though विचित्र (wonderful) were also सचित्र (decorated with paintings) and though विशाल (spacious) wer a so भूरिशाल (having many apartments)

चिक्रसया कृत्रिमपत्रिपङ्क्तेः कपोतपालीषु निकेतनानाम् ।
मार्जारमप्यायतनिश्चलाङ्गं यस्यां जनः कृत्रिममेव मेने ॥ ५१ ॥

CON यस्यां निकेतनानां कपोतपालीषु कृत्रिमपत्रिपङ्क्तेः चिक्रसया आयतनिश्चलाङ्गं मार्जारं अपि जनः कृत्रिमं एव मेने ।

TRANS In which city people mistook as an artificial cat even a real cat which stood with its body extended and still with a desire to catch the row of artificial birds on the aviaries of houses

क्षितिप्रतिष्ठोऽपि मुखारविन्दैर्वधूजनश्चन्द्रमधश्चकार ।
अतीतनक्षत्रपथानि यत्र प्रासादशृङ्गाणि वृथाध्यरुक्षत् ॥ ५२ ॥

CON यत्र वधूजनः क्षितिप्रतिष्ठ अपि चन्द्र मुखारविन्दैः अधश्चकार; अतीतनक्षत्रपथानि प्रासादशृङ्गाणि वृथा अभ्यरुक्षत् ।

TRANS: Where, ladies, even situated on earth, excelled the moon by their lotus-like faces, (hence) they climbed in vain the spires of palaces which rose above the path of stars.

रम्या इति प्राप्तवती. पताका रागं विविक्ता इति वर्धयन्ती. ।
यस्यामसेवन्त नमद्वलीका. समं वधूभिर्वलभीर्युवान ॥ ५३ ॥

CON: यस्या युवानः रम्या इति पताकाः प्राप्तवतीः, विविक्ता. इति रागं वर्धयन्ती., नमद्वलीका , वलभीः वधूभि. समं असेवन्त ।

TRANS · In which city young men resorted to topmost apartments, which were beflagged and hence charming, which enhanced passion being solitary and which had curving roofs,- along with their wives, who were famous as beauties, who aroused love by their purity, and who had curved lines on their bellies

सुगन्धितामप्रतियत्नपूर्वां बिभ्रन्ति यत्र प्रमदाय पुंसाम् ।
मधूनि वक्त्राणि च कामिनीनामामोदकर्मव्यतिहारमीयु ॥ ५४ ॥

CON: यत्र अप्रतियत्नपूर्वां सुगन्धिता बिभ्रन्ति मधूनि कामिनीनां च वक्त्राणि पुंसा प्रमदाय आमोदकर्मव्यतिहार ईयुः ।

TRANS. Where wines as well as the mouths of beautiful damsels, possessed of an effortless fragrance, mutually exchanged it, to the great delight of their lovers

रतान्तरे यत्र गृहान्तरेषु वितर्दिनिर्यूहविटङ्कनीड. ।
रुतानि शृण्वन्वयसा गणोऽन्तेवासित्वमाप स्फुटमङ्गनानाम् ॥ ५५ ॥

CON यत्र गृहान्तरेषु वितर्दिनिर्यूहविटङ्कनीड वयसां गण. अङ्गनानां रतान्तरे रुतानि शृण्वन् अन्तेवासित्व आप स्फुटम् ।

TRANS Where, inside houses the host of birds, which had for their nests the aviaries on the turrets of balconies, clearly became the disciples of ladies, hearing their murmuring talk during dalliance

छन्नेष्वपि स्पष्टतरेषु यत्र स्वच्छानि नारीकुचमण्डलेषु ।
आकाशसाम्यं दधुरम्बराणि न नामत. केवलमर्थतोऽपि ॥ ५६ ॥

CON: यत्र छन्नेषु अपि स्पष्टतरेषु नारीकुचमण्डलेषु स्वच्छानि अम्बराणि केवलं नामत. न अर्थत. अपि आकाशसाम्यं दधुः ।

TRANS Where the bright garments on the plump breasts of women which (breasts) though covered (by these), were clearly visible, bore resemblance with the sky not only in the name (अम्बर) but also in sense (both being transparent)

यस्यामजिह्मा महतीमपङ्का सीमानमत्यायययोऽत्यजन्त । (1965)
जनैरजातस्खलनैर्न जातु द्वयेऽप्यमुच्यन्त विनीतमार्गा ॥ ५७ ॥

CON यस्या अजिह्म अपङ्का महती सीमान अत्यजन्त अत्यायतय द्वये अपि विनीतमार्गा अजातस्खलनै जनै जातु न अमुच्यन्त ।

TRANS Where both types of विनीतमार्गा (i well laid paths ii modest courses of conduct) were not abandoned by people, who never tripped on these- (मार्गाs ways) which were अजिह्मा- (i straight ii free from deceit), अपङ्का (i mudless ii sinless), महती सीमान अत्यजन्त (i which never outstreched their boundaries ii which never deviated from code of propriety) and अत्यायतय (i very extensive ii having a great future)

परस्परस्पर्धिपरार्ध्यरूपा पौरस्त्रियो यत्र विधाय वेधा । (1960)
श्रीनिर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमल ममार्ज ॥ ५८ ॥

CON यत्र परस्परस्पर्धिपरार्ध्यरूपा पौरस्त्रिय विधाय वेधा श्रीनिर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमल ममार्ज ।

TRANS - Having created the women in which city as endowed with superb beauty vying with one another's the creator wiped out adequately the stigma of his craft being compared to the single chance letter incised (in wood) by an insect, when he created Laksmi (as a single specimen of loveliness)

क्षुण्ण यदन्त करणेन वृक्षा फलन्ति कल्पोपपदास्तदेव ।
अध्यूषुयो यामभयञ्जनस्य या सम्पदस्ता मनसोऽप्यगम्या ॥ ५९ ॥

CON यद् अन्त करणेन क्षुण्ण कल्पोपपदा वृक्षा तदेव फलन्ति; (किन्तु) यां अध्यूषुय जनस्य या सम्पद अभवन् ता मनस अपि अगम्या ।

TRANS The desire-yielding trees give whatever is longed for by one's heart but the prosperities which the citizens of that city enjoyed were even beyond the range of (longings by) mind-

कला दधान सकला स्वभाभिरुद्भासयन्सौधसिताभिराशा ।
या रेवतीजानिरियेष हातु न रौहिणेयो न च रोहिणीश ॥ ६० ॥

CON सकला कला दधान सौधसिताभि स्वभाभि आशा उद्भासयन् रेवतीजानि रौहिणेय या हातु न इयेष, रोहिणीश च न ।

TRANS Which city neither the Lord of Revati i e the son of Rohini (=Balarama), nor the lord of Revati i e the lord of Rohini (=Moon) desired to leave,—(the *former*) who was a master of all arts who illumined the quarters by his lustre white like whitewashed mansions, and (*the latter*) who was possessed of all digits and who illumined the quarters by his nectar-white rays

बाणाहवव्याहतशम्भुशक्तेरासत्तिमासाद्य जनार्दनस्य ।
शरीरिणा जैत्रशरेण यत्र निशङ्कमूषे मकरध्वजेन ॥ ६१ ॥

CON यत्र बाणाहवव्याहतशम्भुशक्ते जनार्दनस्य आसत्ति आसाद्य शरीरिणा जैत्रशरेण मकरध्वजेन निशङ्कं ऊषे ।

TRANS Where Madana of conquering arrows dwelt in a corporeal form, without fear, having obtained the proximity of Janardana, who had overcome the power of Siva, during the fight with Banasura

निषेव्यमाणेन शिवैर्मरुद्भिरध्यास्यमाना हरिणा चिराय ।
उदग्रश्मिरत्नाङ्कुरधाम्नि सिन्धावाह्वयत मेरावमरावतीं या ॥ ६२ ॥

CON शिवै मरुद्भि चिराय निषेव्यमाणेन हरिणा अध्यास्यमाना उदग्ररश्मिरत्नाङ्कुर धाम्नि सिन्धौ (स्थिता) या मेरौ अमरावतीं आह्वयत ।

TRANS Which city ruled over by Hari, who was long fanned by holy (sea-) breezes and which (city) was situated in the ocean, shining with the rays of jewels flashing up, as though challenged *Amaravati situated on Meru* which shines with rays of jewels flashing up, and which (Amaravati) is ruled over by Indra, waited upon by Rudras and Maruts

स्निग्धाञ्जनश्यामरुचि सुवृत्तो वध्वा इवाध्वंसितवर्णकान्ते ।
विशेषको वा विशिशेष यस्या श्रिय त्रिलोकीतिलक स एव ॥ ६३ ॥

CON : स्निग्धाञ्जनश्यामरुचि सुवृत्तः त्रिलोकीतिलकः स एव विशेषकः या यस्याः अध्वसितवर्णकान्तेः वध्वाः इव श्रियं विशिशेष ।

TRANS : He himself, the crest mark of the three worlds, possessed of a lustre dark like glossy collyrium, and virtuous, enhanced the beauty of that city wherein the purity of castes was unimpaired, like the crest mark of a lady which is dark in lustre due to glossy collyrium, is well rounded, increasing the beauty of a lady whose complexion and beauty are unimpaired.

तामीक्षमाणः स पुरं पुरस्तात्प्रापत्प्रतोलीमतुलप्रतापः ।
वज्रप्रभोद्भासिसुरायुधश्रीर्या देवसेनेव परैरलङ्घ्या ॥६४॥

CON : अतुलप्रतापः स तां पुरं ईक्षमाणः पुरस्तात् प्रतोलीं प्रापत् वज्रप्रभोद्भासिसुरायुधश्रीः या देवसेना इव परैः अलङ्घ्या ।

TRANS : He, of matchless valour, who was looking at the city, reached the main road which was east-bound, the road which displayed the beauty of a rainbow by the flashing lustres of diamonds ( in Toranas etc. ), and which was unassailable by enemies like the army of the gods which has the lustre of weapons of gods heightened by the the lustre of the thunderbolt.

प्रजा इवाङ्गादरविन्दनाभेः शम्भोर्जटाजूटतटादिवापः ।
मुखादिवाथ श्रुतयो विधातुः पुरान्निरीयुर्मुरजिद्ध्वजिन्यः ॥६५॥

CON : अरविन्दनाभेः अङ्गात् प्रजाः इव, शम्भोः जटाजूटतटात् आपः इव, विधातुः मुखात् अथ श्रुतयः इव ,पुरात् मुरजिद्ध्वजिन्यः निरीयुः ।

TRANS : Then emerged out from the city the armies of Kṛṣṇa, like all beings emerging from the body of Lord Viṣṇu, waters ( of Gaṅgā ) from the matted hair of S'iva or the Vedas from the mouth of Brahmā.

श्लिष्यद्भिरन्योन्यमुखाग्रसङ्गस्खलत्खलीनं हरिभिर्विलोलैः ।
परस्परोत्पीडितजानुभागा दुःखेन निश्चक्रमुरश्ववाराः ॥६६॥

CON : अन्योन्यमुखाग्रसङ्गस्खलत्खलीनं श्लिष्यद्भिः विलोलैः हरिभिः अश्ववाराः परस्परोत्पीडितजानुभागाः दुःखेन निश्चक्रमुः ।

TRANS : The horsemen went forward with difficulty with knees rubbing against knees, and the horses restive as they rubbed

against one another with the bridle-bits slipping out of their mouths which came in contact with one another.

निरन्तरालेऽपि विमुच्यमाने दूरं पथि प्राणभृतां गणेन ।
तेजोमहद्भिस्तमसेव दीपैर्द्विपैरसम्बाधमयाम्बभूवे ।।६७।।

CON : तमसा इव प्राणभृता गणेन निरन्तराले अपि पथि दूरं विमुच्यमाने तेजोमहद्भिः द्विपैः दीपैः इव असम्बाध अयाम्बभूवे ।

TRANS : ( *Then* ) with the *multitude of beings*, leaving the thronged street clear for quite some distance like darkness leaving a street it had fully occupied, the elephants of great might went ahead, unimpeded, like very lustrous lamps.

शनैरनीयन्त रयात्पतन्तो रथाः क्षितिं हस्तिनखादखेदैः ।
सयत्नसूतायतरश्मिभुग्नग्रीवाग्रसंसक्तयुगैस्तुरङ्गैः ।।६८।।

CON : रयात् पतन्तः रथाः सयत्नसूतायतरश्मिभुग्नग्रीवाग्रसंसक्तयुगैः अखेदैः तुरङ्गैः हस्तिनखात् शनैः क्षितिं अनीयन्त ।

TRANS : The chariots, rolling speedily, were taken to ground from the earth-mound (at the city gate) slowly by the untired horses, with the yokes touching the top of their *necks* which were bent due to pulling of reins by charioteers with effort.

बलोर्मिभिस्तत्क्षणहीयमानरथ्याभुजाया वलयैरिवास्याः ।
प्रायेण निष्क्रामति चक्रपाणौ नेष्टं पुरो द्वारवतीत्वमासीत् ।।६९।।

CON : बलोर्मिभिः वलयैः इव तत्क्षणहीयमानरथ्याभुजायाः अस्याः पुरः चक्रपाणौ निष्क्रामति प्रायेण द्वारवतीत्वं इष्टं न आसीत् ।

TRANS : As the discus-wielder went away, that city, whose hands in the form of streets were immediately shorn of their bracelets in the *form of army* columns, did not probably like her being द्वारवती ( i. e a city having gates ).

पारेजलं नीरनिधेरपश्यन्मुरारिरानीलपलाशराशीः ।
वनावलीरुत्कलिकासहस्रप्रतिक्षणोत्कूलितशैवलाभाः ।।७०।।

CON : मुरारिः नीरनिधेः पारेजलं आनीलपलाशराशीः प्रतिक्षण-उत्कूलितशैवलाभाः वनावलीः अपश्यत ।

TRANS : Murari saw, beyond the waters of the ocean, rows of forests, which had darkblue mass of foliage and which

appeared like moss thrown up (by the ocean) every moment, by thousands of waves

लक्ष्मीभृतोऽम्भोधितटाधिवासान्द्रुमानसौ नीरदनीलभासः ।
लतावधूसंप्रयुजोऽधिवेलं बहूकृतान्स्वानिव पश्यति स्म ॥७१॥

CON असौ लक्ष्मीभृतः अम्भोधितटाधिवासान नीरदनीलभासः लतावधूसंप्रयुजः अधिवेलं द्रुमान् बहूकृतान स्वान् इव पश्यति स्म ।

TRANS He saw trees on the shores which were beautiful, which grew on the seashore, which were blue like clouds and which were united with beloved like creepers and which looked like multiplications of his own self, which were associated with Laksmi which dwelt on sea shore, which were darkblue in complexion like clouds and which were in the company of creeper-like beloveds

आश्लिष्टभूमिं रसितारमुच्चैर्लोलद्भुजाकारबृहत्तरङ्गम् ।
फेनायमानं पतिमापगानामसावपस्मारिणमाशशङ्के ॥७२॥

CON आश्लिष्टभूमिं उच्चैः रसितारं लोलद्भुजाकारबृहत्तरङ्गं फेनायमानं आपगानां पतिं असौ अपस्मारिणं आशशङ्के ।

TRANS He suspected the lord of rivers (i e the ocean) which was embracing the land, roaring loudly had mighty waves resembling waving hands and was foamy,– to be a person suffering from epileptic fit, who crawls on the ground shouts loudly, whose arms are tossed above like big waves and who emits froth (from his mouth)

पीत्वा जलानां निधिनातिगार्ध्याद् वृद्धिंगतेऽप्यात्मनि नैव मान्तीः । (१९५
क्षिप्ता इवेन्दोः स रुचोऽधिवेलं मुक्तावलीराकलयाञ्चकार ॥७३॥

CON जलानां निधिना अतिगार्ध्यात् पीत्वा वृद्धिंगते अपि आत्मनि नैव मान्तीः क्षिप्ता इन्दोः रुचः इव स मुक्तावलीः आकलयांचकार ।

TRANS He thought the rows of pearls (on the shores) to be as though lustres of the moon which were drunk by the ocean through excessive greed and then as these could not be contained within itself even at flowtide, were belched out.

साटोपमुर्वीमनिशं नदन्तो यैः प्लावयिष्यन्ति समन्ततोऽमी ।
तान्येकदेशान्निभृतं पयोधेः सोऽम्भांसि मेघान्पिबतो ददर्श ॥७४॥

CON अमी साटोप अनिश नद त यै उर्वी समन्तन ल्न वधिष्यन्ति तानि अम्भांसि पयोधे एकदेशात् निभृत पिबत मेघान् स ददर्श ।

TRANS He saw clouds secretly drinking waters from one area of the ocean, by which waters they will later be flooding the earth on all sides, while continuously rumbling aloud

उद्धृत्य मेघैस्तत एव तोयमर्थं मुनीन्द्रैरिव सम्प्रणीता ।
आलोकयामास हरि पतन्तीर्नदी स्मृतीर्वेदमिवाम्बुराशिम् ॥७५॥

CON मुनीन्द्रै तत अर्थं इव मेघै (तत ) एव तोय उद्धृत्य सम्प्रणीता अम्बुराशि पतन्ती नदी वेद (पत न्ती ) स्मृती इव हरि आलोकयामास ।

TRANS Hari saw rivers, which are created by clouds taking waters from the ocean, falling therein, like smṛtis which are composed by great sages by taking out the import of Vedas, are found merging in Vedas

विक्रीय दिश्यानि धनान्युरूणि द्वैप्यानसावुत्तमलाभभाज ।
तरीषु तत्रत्यमफल्गु भाण्ड सांयात्रिकानावपतोऽभ्यनन्दत् ॥७६॥

CON दिश्यानि उरूणि धनानि विक्रीय उत्तमलाभभाज तत्रत्य अफल्गु भाण्ड तरीषु आवपत द्वैप्यान सांयात्रिकान् असौ अभ्यनन्दत ।

TRANS He greeted the sea-faring islanders ( there ) who having sold valuable articles from different quarters and obtaining good profit, were loading in their boats rich merchandise from that place

उत्पित्सवोऽन्तर्नदभर्तुरुच्चैर्गरीयसा निःश्वसितानिलेन ।
पयांसि भक्त्या गरुडध्वजस्य ध्वजानिवोच्चिक्षिपिरे फणीन्द्रा ॥७७॥

CON नदभर्तु अन्त उत्पित्सव फणीन्द्रा भक्त्या गरुडध्वजस्य ध्वजान् इव गरीयसा निःश्वसितानिलेन पयांसि उच्चै चिक्षिपिरे ।

TRANS. Lordly serpents, wishing to jump out of the ocean threw waters high up by their powerful outbreaths, which (waters) were as if banners of Visnu (raised up) through devotion.

तमागत वीक्ष्य युगान्तबन्धुमुत्सङ्गशय्याशयमम्बुराशि ।
प्रत्युज्जगामेव गुरुप्रमोदप्रसारितोत्तुङ्गतरङ्गबाहु ॥७८॥

CON अम्बुराशि युगान्तबन्धु उत्सङ्गशय्याशय आगतं त वीक्ष्य गुरुप्रमोदप्रसारितोत्तुङ्गतरङ्गबाहु प्रत्युज्जगाम

TRANS · On seeing him arrive there,-(him) who was his friend is distress and who lay on the bed of its lap, the ocean, with the arms in the form of lofty waves extended in great delight, went out to greet him as though

उत्तङ्गिताम्भ कणको नभस्वानुदन्वत स्वेदलवान्ममार्ज ।
तस्यानुवेलं व्रजतोऽधिवेलमेलालतास्फालनलब्धगन्ध. ।।७९।।

CON उत्तङ्गिताम्भ कणक एलालतास्फालनलब्धगन्धः उदन्वतः नभस्वान् अधिवेल व्रजतः तस्य स्वेदलवान् अनुवेल ममार्ज ।

TRANS: As he went along the sea shore, the sea-breeze, laden with spray of water and fragrant through contact with cardamum creepers, removed, every moment, the drops of perspiration of him.

उत्तालतालीवनसंप्रवृत्तसमीरसीमन्तितकेतकीका ।
आसेदिरे लावणसैन्धवीनां चमूचरै कच्छभुवा प्रदेशा ।।८०।।

CON: चमूचरै उत्तालतालीवनसप्रवृत्तसमीरसीमन्तितकेनकीका· लावणसैन्धवीना कच्छभुवा प्रदेशा· आसेदिरे ।

TRANS · The soldiers (then) reached the regions of the marshy tracts near the briny ocean, wherein Ketaki plants were parted (in sheafs) by the breeze which blew from the clusters of high palm-trees.

लवङ्गमालाकलितावतसास्ते नारिकेलान्तरप पिबन्त ।
आस्वादितार्द्रक्रमुका समुद्रादभ्यागतस्य प्रतिपत्तिमीयुः ।।८१।।

CON : लवङ्गमालाकलितावतसा नारिकेलान्तरप. पिबन्तः आस्वादितार्द्रक्रमुका ते समुद्रात् अभ्यागतस्य प्रतिपत्ति ईयु. ।

TRANS They (i.e soldiers), donning decorations of garlands of clove blossams, drinking the water in the cocoanuts and eating the green betel nuts, received from the ocean a reception as guests.

तुरगशतागुलस्य परित परमेकतुरंगजन्मनः
प्रमथितभूभृत. प्रतिपथ मथितस्य भृश महीभृता ।
परिचलतो बलानुजबलस्य पुर. सतत धृतश्रिय–
[illegible] जलनिधेश्च [illegible] ।।८२।।

CON : परितः तुरगशताकुलस्य, प्रतिपथं प्रमथितभूभृतः सततं धृतश्रियः पुरः परिचलतः बलानुजबलस्य, परं एकतुरंगजन्मतः महीभृता भृशं मथितस्य चिरविगतश्रियः जलनिधेः च तदा महद् अन्तरं अभवत्।

TRANS : And then there arose a great distance (*also* a reat difference ) between the army of Kṛṣṇa, which was marching n, which was full of hundreds of horses on all sides, which ubjugated kings on every route and which always was glorious, : the ocean which has been the origin of only one horse, which as been severely churned by a mountain, and which is bereft of akṣmi since long.

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये श्यङ्के पुरीप्रस्थानो नाम तृतीयः सर्गः।

## NOTES

### Canto I

शिशुपालवधम्– The title शिशुपालवधम can be explained in two ways (1) शिशुपालस्य वध शिशुपालवध । शिशुपालवधमधिकृत्य कृत काव्य शिशुपालवधम् । according to पाणिनि० IV 3 87 (अधिकृत्य कृते ग्रन्थे), enjoining the addition of अण् प्रत्यय to the word expressive of the subbject matter But this अण प्रत्यय causes the वृद्धि of the first vowel of the word to which it is added So the correct form should have been शैशुपालवधम Bit convention has sanctioned the optional dropping of the अण् प्रत्यय in case of आख्यायिकाs as per कात्यायन's वार्तिक "लुबाख्यायिकाभ्यो हुलम" Stretching the meaning of 'आख्यायिका' to mean any narrative in general, the form शिशुपाल वधम can be defended (2) शिशुपालस्य वध शिशुपालवध । तस्य प्रतिपादक काव्य शिशुपालवधम । प्रतिपाद्यप्रतिपादकयोरभेदोपचारात । 'काव्य'– विशेषणत्वात नपुसकत्वम् ।

Every literary composition should begin with either आशी (blessing), नमस्क्रिया (salutation) or वस्तुनिर्देश (direct reference to to the subject matter) Our Kāvya begins with वस्तुनिर्देश though the word 'श्री' at the beginning of first canto also can be taken as a token मङ्गल Each canto in शिशुपालवध has also the word 'श्री' in its concluding stanza

(1) श्रिय पति The Lord of Lakṣmī (refers to Kṛṣṇa who is an avatāra of Viṣṇu) वसुदेवसद्मनि वसन dwelling in the house of Vasudeva (Kṛṣṇa's father) The presence of the omnipresent जगन्निवास कृष्ण in a small place develops the figure 'अधिक', so also जगन्निवासस्य जगदेकनिवासित्व इति विरोधश्च । Also the figures वृत्यनुप्रास and स्वभावोक्ति are there हिरण्यगर्भाङ्गभुवम् मुनि — The sage (Nārada) born of Hiranyagarbha (=Brahma) This sage Nārada is one of the ten प्रजापतिs (progenitors) created by Brahmā Though one of the प्रजापतिs, he did not participate in the creation of the world He is always known as a great विष्णुभक्त who with his महती वीणा in his hands moves in the three worlds conveying messages and news betweengods and

men; and also creating numerous well intentioned quarrels. Here, he is coming with a momentous message from Indra to Kṛṣṇa.

( 2 ) Nārada, descending down as a shining mass of lustre, makes people wonder struck. Is this the Sun? No; for the sun journeys obliquely. Is he Fire? No; for the fire flares upwards! What is this lustre, that falls down emitting brilliance on all sides? Thus wondered the onlookers अनूरुसारथि– The Sun, who has the thighless (अनूरु) अरुण as his charioteer. अरुण, son of विनता and कश्यप was born in an egg. As the egg was prematurely hatched by the impatient mother विनता, अरुण was born thighless. The figures of speech are व्यतिरेक and सन्देह. [ Whenever two or more अलङ्कार' co-exist, either सङ्कर or संसृष्टि will also be there.]

( 3 ) Kṛṣṇa congnised Nārada by stages First he was seen as a mass of lustre; then as an embodied being; then as the limbs became visible he was known to be some man; and lastly he was identified to be Nārada. The अलङ्कार is काव्यलिङ्ग as the recognition of Nārada is poetically accounted for.

( 4 ) Verses 4 to 10 describe sage Nārada. Each of these verses acts like an adjectival phrase qualifying अमुं (नारदं) in V 3, thus making a कुलक A group of verses forming a grammatical unit is given a technical name as per the number of verses therein (cp. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैः विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतम् ॥) अधोऽन्त– just below. समुत्कर्पूरपरागपाण्डुर– white like heaped camphor powder. क्षणोत्क्षिप्तगजेन्द्रकृत्तिः– (Lord S'iva) who tosses up during revelry (Kṣaṇa) (of Tāṇḍava dance) his elephant–hide This hide is said to be the skin of a demon गजासुर who was threatening the universe through his great power and was killed by Lord S'iva. घनमुक्तास्फुटोपमं– Nārada, camphor-white in complexion, situated for a moment under dark clouds resembled कर्पूरगौर शिव tossing up the dark elephant-hide over head through sport.

(5) सरोरुहरेणुपिशङ्गी:– having the (tawny) lustre of lotus-pollen. विपाकपिङ्गा -tawny through ripening. तुहिनाद्रिरोहजः–growing

on snowy slopes धराधरेंद्र – the lord of mountains i e Himālaya. The अलङ्कार is उत्प्रेक्षा

(6) पिशङ्गमौञ्जीयुज् – wearing a tawny girdle of Muñja grass. अर्जुनच्छवि – fair complexioned एणाजिन – deer skin अञ्जनद्युति – dark like collyrium सितिवासस–Balarama (elder brother of Krșna, known for his dark blue (सिति) garment विडम्बयन्तम्–resembling, imitating The figure of speech is उपमा

(7) विहङ्गराज – Garuda. हिरण्मयी . . तन्तुभि कृतोपवीतम् – *Narada's sacred thread was made of fibres of creepers growing in golden ground (on slopes of Meru) these fibres, ostensibly,* looked like golden threads. The अलकार is उपमा

(8) चमूरु *a type of deer* कुथ – *painted cloth used as an* elephant's housings इन्द्रवाहन नागेन्द्र – Airavata, the vehicle of Indra The figure of speech is उपमा.

(9) अजस्र–continuously आस्फालित – struck वल्लकी – lute गुण – string. क्षत–rubbed Nārada was holding a rosary (अक्षमाला) of crystal-beads in his hands The upper part of the rosary seemed as if to be made up of red coral beads, as the white crystal beads in that portion were tinged red by the red lustre of *the shining thumb-nail of Nārada The figure of speech is thus* तद्गुण, whereon is based an उत्प्रेक्षा

(10) नभस्वत्–wind There are a number of technical musical terms used here by माघ These are श्रुति, स्वर, ग्राम and मूर्च्छना We briefly annotate these here A स्वर (musical note) is defined as श्रुत्यनन्तरभावी य स्निग्धोऽनुरणनात्मक । स्वतो रञ्जयति श्रोतुश्चित्त स स्वर उच्यते ॥ ' It is a resounding sweet note which follows the utterance of श्रुति श्रुति is defined as " श्रुतिर्नाम स्वरारम्भकावयव शब्दविशेष " (श्रुति is the initial sound in a musical note) There are a number of श्रुतिs under each स्वर There are 22 श्रुतिs under the seven स्वरs of the Indian musical scale The seven स्वर in Indian music are सा रे ग म प ध नि cp श्रुतिस्वरतु स्वरा षड्जर्षभगान्धारमध्यमा । पञ्चमो धैवतश्च निषाद इति सप्त ते ॥ तेषां द्वौ श्रुतिसमधिकौ स्वरा ह्ला ॥" The श्रुतिs of each स्वर are thus

enumerated: चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः। द्वे द्वे निषादगान्धारौ त्रिस्त्रिऋषभधैवतौ ॥" A ग्राम (gamut or scale of music) is made up of groups of स्वरs (स्वराणां सन्दोहो ग्राम इत्यभिधीयते।) There are three ग्रामs viz. षड्जग्राम, मध्यमग्राम and गान्धारग्राम. Lastly a मूर्च्छना is a regulated rise or fall of the seven notes (क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम्। सा मूर्च्छेत्युच्यते....॥) As the wind vibrated the strings of Nārada's lute (महती), there arose (automatically, without Nārada's effort) the seven स्वरs with their श्रुतिs; and the various ग्रामs and मूर्च्छनाs got automatic expression. The figures of speech are अतिशयोक्ति and विभावना.

(12) पतङ्ग–Sun. व्यलीयत–stood, alighted. Impf. 3rd person sing. of वि + ली 4 A 'to stand, to descend' तडित्वान्- a cloud.

(13) प्रयत्नोन्नमितानमत्फणैः–Whose hoods were bending even though attempted to be raised with efforts. न्यधायिषाताम्–Aorist. pass. 3rd per. dual of नि + धा 'to place'—'were placed' देवकीसुत–Kṛṣna, son of Devakī.

(14) अर्घ्य–adorable अर्घ्यादिक्रया सपर्यया–with worship consisting of अर्घ्य and such other offerings. अर्घ्य is an offering of some specified materials of worship to some venerable person. cp "आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम्। यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ्यः प्रकीर्तितः ॥" But, as Bhandare observs, it often consists of water alone given in a द्रोण. पर्यपूपुजत्–Aor. 3rd per. sing of परि + पूज् 10P to worship. मनीषिणः- the wise. Figure: अर्थान्तरन्यास.

(15) तुषाराञ्जनपर्वतौ–The Snowy Mountain (viz. Himālaya) and the Dark Mountain (viz. Nilaparvata, which is a mythical Mountain, north of Meru, and is collyrium-dark in colour). Narada and Kṛṣṇa are respectively compared to these two mountains. चिरन्तनः मुनिः– the ancient sage (Narayana). This sage, along with a companion sage Nara, are said to be two aspects of Lord Viṣṇu; and they performed rigorous austerities at Badari in Himālayas. Arjuna and Kṛṣṇa are supposed to be ncarnations of Nara and Narayaṇa respectively. अभ्यनन्दिषत्–Aor. 3rd person sing of the causal of अभि + नि + दिव

(16) महानील sapphire कसकृत्-the destroyer of Kamsa. Kamsa, the maternal uncle of Krsna, and king of Mathura was a great enemy of Krsna Kamsa had learnt through a prophecy that Devaki s eighth son would kill him. So he imprisoned Vasudeva and Devaki and started killing every child of theirs. Balarama and Krsna, the 7th and the 8th, were miraculously transferred to Gokula where they grew amongst cowherds After killing several demon-agents of Kamsa Krsna killed Kamsa himself The figure of speech is निदर्शना because fair Narada seated on a high seat near dark Krsna is said to have robbed the beauty of moon on the rising mountain beside the dark evening This निदर्शना is based on उपमा in "महा च ', hence सङ्कर also is there

(17) अपचिति-worship प्रसेदिवम—pleased यज्वना प्रिय The favourite of sacrificers i e Visnu (Krsna) cp अग्निर्वै देवानामवम॰ विष्णु परम —ऐ ब्रा आय —a noble person cp "कुल शील दया दान धर्म सत्य कृतज्ञता। अद्रोह इति येष्वेतत तानार्यान् सप्रचक्षते।।' or "कर्तव्यमाचरन् रम अकर्तव्यमनाचरन ।। तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ।।" Figure अर्थान्तरन्यास.

(19) न्यविशत—Aor 3rd per sing of नि + विश् to sit जिगाय Perf. 3rd per sing of जि to conquer. जम्बू शृङ्गस्थ—Dark Krsna seated on a golden seat resembled the Jambu tree that adorns a peak of mountain Sumeru According to Puranic geography Sumeru (or Meru) mountain is situated at the centre of the world with the सप्तद्वीप spreading round it like petals of a lotus (The seven द्वीप are जम्बू, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर) The जम्बूद्वीप (in which Bharatavarsa is included) is so called because of a big Jambu tree dark with ripe fruit, standing on a peak of the golden mountain Meru just to the north of that द्वीप The mountain Meru is one mass of gold, studded with jewels, 84000 yojans high, having the luminaries like sun and moon circling round it and having the heavenly regions on its peaks The Figure उपमा

(20) जाम्बूनद—gold तारापति—Moon (who is supposed to have married twentyseven da... g the

twenty-seven lunar mansions). वाडवजातवेदस्—The submarine fire known as वडवानल According to महाभारत the वडवानल is the flaming anger of a sage Aurva, born in भृगु family, who struck blind his adversaries, the कार्तवीर्यs, by his lustre His anger, threatening to consume the universe, was accomodated in the ocean for safety of the universe. According to Harivaṁs'a वडवानल is a devouring fire created from the thigh by a celibate sage और्व who was pressed by gods to beget worthy offspring; and which fire was deposited in ocean for the safety of the universe. According to प्रयागमाहात्म्य, वाडव was a son of दधीचि begotten in a वडवा (mare). His appetite was all—devouring and posed a problem for the universe. Sarasvati successfully lured him to ocean to quench his appetite by the inexhaustible ocean waters Some scholars feel that the conception of वडवानल arose to explain either the absence of over-swelling by ocean inspite of huge addition of waters every moment *or* to explain the high temperature at the bottom of sea or to explain the phenomenon of hot geysers Figure . उपमा

(21) रथाङ्गपाणि—The discus-wielder (Kṛṣṇa). The white rays from Nārada's body mixing with the dark ones from Kṛṣṇa's looked like white rays of moon shining through dark rustling leaves.

(22) तापिच्छ—flower of तापिच्छ (i e तमाल) tree. सप्तच्छद—flower of सप्तच्छद (i e सप्तपर्ण) tree. The 'Saptaschada'—like white rays of Nārada covered dark Kṛṣṇa, and the 'Tāpiccha'—like dark rays of Kṛṣṇa covered fair Nārada. And so the two appeared to have a common colour now! Figure. उत्प्रेक्षा

(23) The delight caused by Nārada's arrival could not be contained in the body of Kṛṣṇa, which was adequate to accomodate all the regions at the time of युगान्त (universal destruction) when he (as Viṣṇu) withdraws these within himself. युगान्त or कल्पान्त or प्रलय comes at the end of a cycle of the four युगs—कृत, त्रेता, द्वापर and कलि, toge [illegible]

years कैटभद्विट्—Viṣṇu When during प्रलयकाल Viṣṇu lay asleep on his serpent-bed, Brahmā was born in the lotus arising from his navel. Soon after two demons मधु and कैटभ were born from the ear-wax in Viṣṇu's ears. They threatened to devour Brahmā and were beheaded by Viṣṇu by his सुदर्शनचक्र Figure अधिक.

(24) Kṛṣṇa's lotus like eyes were dilated with delight on seeing sun like Nārada He aptly became पुण्डरीकाक्ष

(26) cp. Kirāta III 5 and 7

(27) समभावि—Aor. pass 3rd per sing of सम् + भू to be capable. नुन्नं—dispelled अनुत्तम तम —The unsurpassed darkness (of ignorance).

(28) This verse contains a श्लिष्टोपमा wherein the creator is compared to some wealthy father. The creator wishing well of the created beings wanted to place his treasure of Vedas in the safe custody of Nārada, just as the father, wishing well of his children, should keep his wealth in some 'strong room'. The treasure of S'rutis is imperishable though continuously transferred to new generations, just as the inheritance being vast is imagined to be inexhaustible though continuously used Both the creator and the father feel relieved due to the arrangements made for the safe custody of their wealth.

(29) cp " निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निस्पृहाणाम् । तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥ Kir. III 9.

(30) The divine sage, having no personal ambitions, can have no selfish motive in paying a visit to Kṛṣṇa So to ask what brings him will be presumptuous. But Kṛṣṇa says that the very honour conferred on him by Nārada by calling on him emboldens him to inquire about the motive of Nārada's visit. cp. for the thought Kum. VI 20, 61.

(31) Through Nārada, Māgha seems to be praising here his favourite deity Viṣṇu Nārada says that the [illegible] of the पुरुषोत्तम is an end in itself, even, to the Yogins. The term 'पुरुषोत्तम' for Lord Viṣṇu is very popular amongst the Bhāgavatas. cp यस्मात्क्षरमतीतोऽहमक्षरादपि चोत्तमः । अतोऽस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ॥ — Bh G. XV 18

( 32 ) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'मुमुक्षु' and अप्रस्तुत 'a traveller' A मुमुक्षु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णराग) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जनैः अभीक्ष्णम् अक्षुण्णतया), finds his supreme goal (अग्रभूमि) in the form of (सायुज्य with) the Lord, from which goal there is no return Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधकस्) and difficult to cross being lit le used by people, finds ultimately a safe haven (निरपायसश्रया अग्रभूमि) in his final destination The figure, therefore, is समासोक्ति.

( 33 ) The knowers of ancient lores (पुराविद) know the Supreme Lord Viṣṇu to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निगृहीत कथञ्चन) He is really separate from प्रकृति (i e त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (बहिर्विकारम्) Magha is describing the Supreme Lord as a Ved intin but he is using several terms common to Vedanta & Samkhya philosophy having much similarity in their meaning Even the सांख्य 'पुरुष' is उदासीन and distinct from प्रकृति and the products (विकार) of प्रकृति [viz महत्, अहङ्कार, मनस्, पञ्च ज्ञानेन्द्रियस्, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्रस (i e सूक्ष्मभूतस) and पञ्च महाभूतस (i e स्थूलभूतस)] Only the Sāmkhyas believe in innumerable चेतन Puruṣas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुषs or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन्स (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया)

(34) स्थपति- architect Viṣṇu is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of serpent शेष, whose thousand heads were like the projections of the

top of the pillar The भूतल, thus raised, served as a roof to the world of Nagas (पाताल) The reference is to the lifting up of the ocean by Visnu in his वराहावतार when the demon हिरण्याक्ष dragged the earth in the ocean Figure रूपक

(36) Narada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked But actually he has made earth heavier by his form which encompasses त्रिभुवन therein This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = is made all the more adorable

(37) उज्जासयितुम - Infinitive from उत् + जस् (causal) 'to destroy' उपाजिहीथाः– arrived

(38) उपप्लुत– harassed क्षपातमस्काण्डमलीमस– darkened by the massive darkness of the night The figure of speech is प्रतिवस्तूपमा

(39) People praise Krsna for killing persons like Kamsa who are after all minor personalities as compared to Hiranyaksa and others killed by the Lord in his earlier avataras Such a praise of Hari (Krsna) is rather a insult than a praise, like the praise of a Hari (Lion) for killing a deer, when it is used to kill elephants!

(40) उज्जितश्रम - untiring पेष्टु– to destroy

(41) उपेन्द्र— Visnu, in his वामनावतार, is called उपेन्द्र (India's younger brother), because वामन was the son of Kas'yapa and Aditi and a younger brother to Indra) विश्वजनीन विश्वस्मै जनाय हितम् benificial to all peopl अहिद्विट्– The enemy of Ah (i e. demon Vrtra) Right from Rgvedic days Indra's destruction of वृत्रासुर is a famous exploit वृत्र was variously interpreted as winter, or drought or a cloud and Indra the sun god or storm god was said to have destroyed him by his वज्र (thunderbolt)

(42) दिति– One of the wives of Kas'yapa and mother of demons (दैत्यs) हिरण्यपूर्व कशिपु—A round about way of naming हिरण्यकशिपु इन्द्राऽस्पदनिग्रहक–who destroyed the meaningfulness

(32) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'मुमुक्षु' and अप्रस्तुत 'a traveller'. A मुमुक्षु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णरागा) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जनै अभीक्ष्ण अक्षुण्णतया), finds his supreme goal (अग्रभूमि) in the form of (सयुज्य with) the Lord, from which goal there is no return Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधकs) and difficult to cross being lit le used by people, finds ultimately a safe haven (निरपायसंश्रया अग्रभूमि) in his final destination The figure, therefore, is समसोक्ति.

(33) The knowers of ancient lores (पुराविद) know the Supreme Lord Visnu to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निगृहीत कथञ्चन) He is really separate from प्रकृति (i e त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (बहिर्विकारम्) Magha is describing the Supreme Lord as a Vedantin bnt he is using several terms common to Vedanta & Samkhya philosophy having much similarity in their meaning Even the सांख्य 'पुरुष' is उदासीन and distinct from प्रकृति and the products (विकार) of प्रकृति [viz महत्, अहङ्कार, मनस्, पञ्च ज्ञानेन्द्रियs, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्रs (i e सूक्ष्मभूतs) and पञ्च महाभूतs (i e स्थूलभूतs)] Only the Sāmkhyas believe in innumerable चेतन Purusas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुषs or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन्s (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया)

(34) स्थपति- architect Visnu is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of serpent शेष, whose thousand heads were like the projections at the

p of the pillar. The सुतल, thus raised, served as a roof to the :rld of Nāgas (पाताल) The reference is to the lifting up of ie ocean by Viṣṇu in his वराहावतार when the demon हिरण्याक्ष ragged the earth in the ocean Figure · रूपक

(36) Nārada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked But actually he has made earth heavier by his form which encompasses त्रिभुवन therein. This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = is made all the more adorable

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(39) People praise Kṛṣṇa, for killing persons like Kaṃsa who are after all minor personalities as compared to Hiraṇyākṣa and others killed by the Lord in his earlier avatāras Such a praise of Hari (Kṛṣṇa) is rather a insult than a praise, like the praise, of a Hari (Lion) for killing a deer, when it] is used to kill elephants!

(40) अजस्रतश्रम - untiring पेष्टु– to destroy.

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of the title 'इन्द्र' (इन्दति इति इन्द्रः one who is glorious). हिरण्यकशिपु, a son of Kaśyapa and Diti, was a *formidable* demon, who for long harassed gods and the three worlds. His son प्रह्लाद was a great devotee of Viṣṇu; and he was subjected to great torture by his father, to no purpose of course! Ultimately Lord Viṣṇu presenting himself as Nara Siṁha ( Man Lion incarnation ) killed that demon.

(43) असुर—अस्यति ( क्षिपति ) देवान् इति असुरः। प्रादुर्भाव—first occurrence. तरस्विन्—mighty.

(44) Ever since the Goddess of Fortune left the lords of the four Quarters viz इन्द्र, यम, वरुण and कुबेर, and went over to हिरण्यकशिपु, she obtained the stigma of चञ्चलत्व. The list of (अष्ट) दिक्पालाः as given by अमरकोश is: इन्द्रो वह्निः पितृपतिः नैरृतो वरुणो मरुत्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्।

it was ब्रह्मा who was propitiated. पिनाकिन्—The wielder of Pinaka bow ( i. e. Siva )

(50) Once Rāvaṇa shook Kailāsa violently, scaring Pārvatī, who in fear embraced S'iva forthwith. This sudden embrace by Parvatī delighted S'iva very much. Rāvaṇa, being responsible for this happening, as if made a return-obligation for the boon he obtained from S'iva ! Of course Siva taught a severe lesson to the audacious Rāvana by pressing कैलास by his toe, whereby Rāvaṇa's arms got pinned below it, and it took 1000 years for Rāvana o make S'iva release him.

(51) In *ab* we get four imperative forms अवस्कन्द, लुनीहि, पुणाण, हर " When several different acts are described together is done by the same agent, the verbs expressive of those actions, are used optionally in the Imperative 2nd sing acc to ' समुच्चयेऽ-न्यतरस्याम् ' ( लोट् )—Pāṇ III 4 2" ( Bhandare ). नमुचिद्विट्—'Indra, the enemy of Namuci'. नमुचि was a demon, son of Kas'yapa and Danu, who was on friendly terms with Indra first; but later on he fell out from him and was killed by Indra by a special weapon made of foam, at twi light, because Namuci was earlier promised by Indra that the latter will not kill him by day or night or by anything wet or dry

(52) अभ्रमु—Airāvata's mate उच्चैःश्रवस्—a divine horse which was one of the jewels to emerge at the time of अमृतमन्थन It was assigned to Indra

(53) Kaus'ika—' Indra ' The word also means ' owl ', and with some double meaning phrases a suggestion ( ध्वनि ) of comparison with an owl is there But no श्लेष develops because by context only इन्द्र is प्रस्तुत and कौशिक is अप्रस्तुत

( 54) वैष्णव चक्र-The सुदर्शन of Lord Viṣṇu.

( 55 ) In this stanza Ravana's atrack on Kubera is compared ( by double-meaning epithets ) to a wild elephant s plunge in the Manasa lake ( for double meanings see translation ) शङ्ख—one of the nine treasures of कुबेर (cp पद्मोऽस्त्रियां महापद्म शङ्खो मकरकच्छपौ । मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव ॥ —शब्दार्णव) गुह्यकभर्तृ—an epithet of Kubera, regent of North, lord of wealth,-

and a half brother of Rāvaṇa He is यक्षराड्, with capital at अलका His aerial car is पुष्पक, originally given by Brahmā to him, snatched away by Rāvana and restored back by Rama.
मानस — A lake near Kailāsa, it is said to be the home of राजहंस

(56) When प्रचेतस् (Varuna), in his battle with Rāvana, would hurl his serpent-nooses at the latter, the serpents would run back, scared by Rāvaṇa's angry growl and entwine round the neck of Varuna himself This is an example of विषमालङ्कार

(57) A very fine उत्प्रेक्षा in this verse tries to explain the natural habit of Yama's buffalo, as a buffalo, to hold the head low, as being caused by the weight of the horns before these were pulled out by Ravaṇa, and then by the weight of shame at these being so pulled out !

(58) By the figure समासोक्ति, we have an implied comparison between the sun and a decorator. The son, even in summer time (शुचौ समये स्थित) decorated Rāvana's beloveds by pearl-like cool drops of perspiration, touching them by mild touch of his rays (असमग्रपातिभिः कराग्रैः), like a decorator, even though keeping limits of propriety (शुचौ समये स्थितः) should decorate Rāvaṇa's beloved with a very light touch, through apprehension (सशङ्क) of Rāvana's displeasure.

(59) कलासमग्र — (i) possessed of all digits (ii) expert in all arts. उत्कयितुम्—to make lovesick नर्मसाचिव्य—the position of an adviser in love affairs

(60) The एकदन्तत्व of Ganeṣa is really due to a scuffle between Ganeṣa and Paraśurāma who was halted by Ganeśa while entering Śivas' abode, as Śiva was asleep When Paraśurāma, first knocked out by Ganeśa, hurled the परशु of his at Ganeṣa, the latter, to honour that weapon gifted by Śiva to Paraśurāma, received it on one of his tusks, which was lopped off Here Māgha makes an उत्प्रेक्षा that गणेश's एकदन्तत्व resulted from Rāvana's plucking one of his tusks to provide ivory ear pendants for his

(63) In this somewhat tough stanza the main idea is that under Ravana's awe inspiring rule, both serpents as well as wicked persons gave up their harmful characteristics (See translation) The serpents could give up characteristics like द्विजिह्वता because they had assumed a human form while serving रावण acc to Mallinatha

(64) दिग्गजा cp ' ऐरावत पुण्डरीको वामन कुमुदोऽञ्जन । पुष्पदन्त सार्वभौम सुप्रतीकश्च दिग्गजा ॥ " (Amarakoṣa)

(65) While captive divine damsels fanned Rāvaṇa with wet fans, they themselves heaved hot sighs of grief. Ravana was more comforted by these hot sighs than the cool fan breezes!

(66) In Ravaṇa's capital, the six seasons became householders ( वास्तव्यकुटुम्बिता ययु ) *simultaneously The six seasons made up three couples* तप (m) & वर्षा (f), हिमागम (m) & शरद (f), शिशिर (m) & वसन्तलक्ष्मी (f) They had profuse progeny of flowers The idea of joint presence of six seasons is also referred to in "हस्ते लीलाकमल०" (Megh I) and Kum II 36 The figure अतिशयोक्ति

(67) Note the contrast between ' अमानव and अज ' Rama, being ' मनो कुले जात ' जानकी - सीता Figure अर्थान्तरन्यास

(68) निकषा—' near ' (governs accusative) हनिष्यति—This future form has a past sense—' killed ' *When there is an* idea of recollection of past event, by use of a स्मरणार्थ धातु and the word यत is not used future is used to denote past as per ' अभिज्ञावचने लृट ' — Pan III 3 134

(69) छलनापर —deceitful शैलूष—actor Magha tells us here that Siśupāla was a *new incarnation of demon Rāvana He* obviously is closely following Viṣṇupurana (IV 14 11–15) in describing in this canto that Siśupāla, in former existences was *Hiraṇyakaśipu and Rāvaṇa* शिशुपाल — Siśupala, *king of cedi* was the son of Damaghoṣa and Satvati (Vasudeva s sister) As this son was born with three eyes and four hands the scared parents wanted to caste him away but desisted therefrom on the advice of a voice from the sky The voice had also declared that

his slayer would be that person, on whose lap the boy would lose his extra eye and pair of hands. It turned out to be Kṛṣṇa, his cousin. S'is'upāla's mother who was Kṛṣṇa's aunt pleaded with Kṛṣṇa to spare her son. Kṛṣṇa promised to pardon a hundred offences committed by him. S'is'upāla developed a great enmity for Kṛṣṇa and met his death at Kṛṣṇa's hands. cp. "शिशुपालः पुरा जातस्त्रिनेत्रश्च चतुर्भुजः । पितरौ चाथ तं दृष्ट्वा हातुं वै चक्रतुर्मतिम् । उच्चचाराथ नभसि वागेवमशरीरिणी । नैष त्याज्यो महाराज, श्रीमान् वीरो भविष्यति ॥ स चास्य वधको भावी यं दृष्ट्वा निपतिष्यतः । बाहू नेत्रं च सहसा तद् बुद्ध्वा पाल्यतामयम् ॥" (quoted by Vallabha).

(70) See note on previous verse. कराक्रान्तमहीभृत्—see translation for double meaning. "In his boyhood S'is'upāla combined in himself the characteristic features of Viṣṇu, S'iva and the moon. He had four arms like Viṣṇu, three eyes like S'iva, and a face like the full moon. But now, in his youth though these features have disappeared, he has attained such glory that he appears to be the sun himself in a human form." (Bhandare) अलङ्कारs—उपमा, श्लेष, उत्प्रेक्षा.

(71) दैत्यs, राक्षसs, and दानवs are different families of demons, born from दिति, खशा and दनु respectively, all wives of कश्यप. In this verse [illegible] S'is'upāla is said to deride रावण and similar demons who were [illegible]. रावण, बाण and तारक for example became powerful through S'iva's favour, while हिरण्याक्ष and हिरण्यकशिपु through Brahmā's. Figure: अर्थान्तरन्यास.

(73) कीनाश—Yama. Figure: अर्थान्तरन्यास.

(74) रूढकठिन—which had acquired firmness. पुरंदर—Indra, destroyer of enemy towns. पुलोमजा—S'acī, wife of Indra; she was daughter of a dānava Puloman.

(75) ओम्—an indeclinable expressing assent. शार्ङ्गिणम्—Kṛṣṇa, wielder of S'ārṅga bow. मुनि—Nārada. The final verse in each canto of शिशुपालवध contains the word श्री. अलङ्कारs—[illegible]. Note change of metre at [illegible]

## CANTO II

(1) यियक्षमाण—Pre part of the desiderative of यज् 'to sacrifice'—'desirous of performing a sacrifice' Yudhisthira, on Nārada's advice, had decided to perform the Rajasūya sacrifice and had sent for Krsna calling him to Indraprastha पार्थ—son of Prthā (i e. Kunti). Here युधिष्ठिर is referred to. मुरद्विषन्—enemy of demon Mura Mura was a demon, ally of Narakāsura He had seven thousand sons He was destroyed along with the sons by Krsna. चैद्य-The lord of Cedis, S'is'upāla. The Cedi country is either identified with modern Bundelkhand in Central India, or the region on the northern bank of Narmadā west of Jubbulpur. कार्यद्वयाकुल —perplexed because of two tasks (viz going to इन्द्रप्रस्थ and marching against शिशुपाल) having very pressing claims simultaneously

(2) Krsna decided to consult his uncle Uddhava, and elder brother Balarāma, and with them went to the Council Hall. उद्धव (alias पवनव्याधि) was a cousin of Vasudeva. He was very wise and trusted elder and adviser of Krsna. सीरि—*the wielder* of the plough-share i. e. Balarāma गुरु—Brhaspati or planet Jupiter, काव्य—S'ukra or planet Venus. Krsna accompanied by उद्धव and बलराम is said to have the beauty of moon accompanied by Jupiter and Venus Figure निदर्शना (Of course Krsna's comparison with white moon is amusing !).

(3) In this verse there is a रूपक in which three persons (Krsna, Uddhava and Balarāma) are identified with three sacred fires. The three fires are गार्हपत्य, आहवनीय and दक्षिण At times two more are added viz. सभ्य and आवसथ्य which make पञ्चाग्नय.

(4) Figure of speech उत्प्रेक्षा

(5) त्रिकूट—was a golden mountain, with three peaks. Lanka was situated thereon

(7) शुद्धवर्णा सरस्वती (i) speech couched in pure words (ii) Sarasvati having a white complexion.

(8) पूर्वरङ्ग is an elaborate religions ceremony to precede the performance of a drama, according to Bharata's Nātyaśāstra In course of time only the concluding portion of it viz. Nāndī came to be performed, to be followed by a Prologue or प्रस्तावना Māgha has used the word पूर्वरङ्ग in the sense of Nāndi-cum-Prologue which precedes the induction ( प्रसङ्ग ) of the subject-matter of a drama ( नाटकीय वस्तु ) The figure is प्रतिवस्तूपमा.

(9) ab refers to the conquest of the four quarters by Yudhiṣṭhira's four brothers यमस सुत —Son of Yama i e Yudhiṣṭhira.

(11) दन्दह्यते—Pres 3rd sing of the frequentative of दह् to burn, to torment दु खाकरोति—A form obtained by adding the तद्धित affix डाच् (आ) to दु ख, with verbal form of कृ added as per rule, 'agonises, pains.'

(12) cp सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय—Mālavika I.

(13) Figure अर्थान्तरन्यास

(14) Verses 14-21 make one grammatical sentence with राम (v. 14) as कर्ता and जगाद (v 21) as verb. Technically this group of verses become a कुलक चुञ्चु—clever

(15) Balarāma, though junior to Uddhava, started to speak through his impetuosity The calm Uddhava did not mind and withheld his remarks for the present. And these were to come now after बलराम's speech and were to be a worthy उत्तरपक्ष (conclusive view) to the पूर्वपक्ष (prima facie view) put forward by Balarāma पवनव्याधि—Uddhava, so called probably because he suffered from some वातरोग like rheumatism

(16) Balarāma is shown in mythology as addicted to wine रेवती—wife of Balarāma.

(19) इन्दीवरपाटच्छ—Balarāma's उत्तरीय was darkblue in colour.

(20) ककुद्मिकन्या-Revati She was the daughter of king Raivata (or Kakudmin) of the Ānartas He gave his beautiful daughter Revati in marriage to Balarāma at the suggestion of Brahmā

In this verse we are told that Balarāma's mouth emitted a fragrance which it imbibed from a draught of wine it received from Revati's mouth, and the wine itself was made fragrant by Revati's mouth. A case of double तद्गुणालङ्कार.

(21) cp "पुण्डरीकभ्रान्त्या मुखसमीपगतान् अलीन् सितदशनकिरणैः शुक्लान् विदधदित्यर्थः ।" (Vallabhadeva) A mixture of अपह्नुति (cp छद्म) and तद्गुण

(22) अदीन- spirited अनादीनव- faultless (आदीनव-fault).

(23) पूषन्- The Sun. The figure is दृष्टान्त.

(24) Balarāma says that Kṛṣṇa's argument was संक्षिप्त (brief) and अर्थगरीयस् (weighty in meaning) It was thus 'Sūtra'-like, one may say His own speech will be like an extensive (सुविस्तरतर) भाष्य i e commentary thereon. We know how in Sanskrit literature we have several सूत्र works श्रौतसूत्रs, गृह्यसूत्रs, धर्मसूत्रs, व्याकरणसूत्रs, ब्रह्मसूत्रs etc, and how there is a vast explanatory Bhāṣya literature thereon The terms सूत्र and भाष्य are thus defined. (1) स्वल्पाक्षरमसंदिग्धं सारवद् विश्वतोमुखम् । अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदुः ॥ (2) सूत्रार्थो वर्ण्यते यत्र वाक्यैः सूत्रानुसारिभिः । स्वपदानि च वर्ण्यन्ते भाष्यं भाष्यविदो विदुः ॥

(26) षड्गुणा - The six expedients of statepolicy are (1) सन्धि- alliance, peace (2) विग्रह - war (3) यान- marching, invasion (4) आसन (or स्थान) lying extrenched (waiting for an opportunity) (5) द्वैधीभाव- either 'duplicity' i.e talking peace while planning war or attacking a powerful enemy on two or more fronts simultaneously (6) संश्रय resort to powerful ally. cp सन्धिविग्रहासनयानसंश्रयद्वैधीभावाः षाड्गुण्यम्- Kau Artha VII 1. तिस्रः शक्तयः - The three powers of a king (1) प्रभुशक्ति- power arising from rich treasury and good administration (2) मन्त्रशक्ति- power of good counsel, diplomacy (3) उत्साहशक्ति- The personal enthusiasm of a king cp शक्तिस्त्रिविधा ज्ञानबलं मन्त्रशक्तिः, कोशदण्डबलं प्रभुशक्तिः, विक्रमबलमुत्साहशक्तिः । Kau Artha VI 2 तिस्रः सिद्धयः - (1) प्रभुसिद्धि success of kingly power (2) मन्त्रसिद्धि-success of counsel or diplomacy (3) उत्साहसिद्धि-success of king's own enthusiasm. cp.

एव सिद्धिस्त्रिविधैव । मन्त्रशक्तिसाध्या मन्त्रसिद्धि । प्रभुशक्तिसाध्या प्रभुसिद्धि । उत्साहशक्तिसाध्या उत्साहसिद्धिरिति । Kau Artha VI 2 क्षय उदया — The three positions (1) वृद्धि Rise (2) क्षय Fall (3) स्थान status quo All these conditions are called 'उदया' by छविन्याय cp "यस्मिन् वा गुणे स्थित पश्येत 'इहस्थ शक्यामि दुर्गसेतुकर्मवणिक्पथ-शून्यनिवेशखनिद्रव्यहस्तिवनकर्माण्यात्मन पवर्तयितु परस्य चैतानि कर्माण्युपहन्तुम्' इति तमातिष्ठेत्, सा वृद्धि । यस्मिन् वा गुणे स्थित स्वकर्मणामुपघात पश्येत्तेतरस्य तस्मिन् न तिष्ठेत, एष क्षय । यस्मिन् वा गुणे स्थितस्स्वकर्मवृद्धि क्षय वा नाभिपश्येत्, एतत् स्थानम् ।" Kau Artha VII 1 ग्रन्थानधीत्य— having studied books ( on polity )

( 28 ) The main idea is this stanza is as follows When kings have to consider any planned undertakings (सर्वकार्यशरीराणि), there is no other real counsel or state craft (मन्त्र) except a thorough consideration of the five constituents of state policy (अङ्गस्कन्धपञ्चकम) So also when Buddhists (सौगता) consider the nature of all created bodies (सर्वकार्यशरीराणि), there is no other आत्मन animating these except the five forms of mundane consciousness (अङ्गस्कन्धपञ्चकम) The उपमेयवाक्य referring to the king is compared to the उपमानवाक्य refering to the Budhists in this verse अङ्गपञ्चकम्—The five constituents of statepolicy are (1) कर्मणा मारम्भोपाय —Initial preparation at one's disposal at the outset of an undertaking (2) पुरुषद्रव्यसम्पत्— adequacy of men and material (3) देशकालविभाग — suitability of time and place (4) विनिपात-प्रतीकार — means to meet emergencies (5) कार्यसिद्धि— the final success "कर्मणामारम्भोपाय पुरुषद्रव्यसम्पत् देशकालविभाग विनिपात-प्रतीकार कार्यसिद्धिरिति पञ्चाङ्गो मन्त्र । — Kau Artha I 15. स्कन्ध-पञ्चकम— According to the Buddhists who do not admit आत्मा as a separate entity, all human consciousness in an amalgum of five types of cognitions (स्कन्ध) (1) रूपस्कन्ध — cognition of phenomenal world (2) विज्ञानस्कन्ध-cognition of cognitive processes (3) वेदनास्कन्ध— cognition of feelings or emotions (4) संज्ञास्कन्ध= cognition of words and their meanings (5) संस्कारस्कन्ध— the cognition of mental impressions cp. चित्तचैतसक [illegible]

पञ्चविध रूपविज्ञानवेदनासंज्ञासंस्कारसंज्ञक (सर्वदर्शनसंग्रह) We should note the anachronism in Balarāma referring to सौगतs !

(29) Figure श्लिष्टोपमा (see translation for double meanings

(30) वाचस्पत्य— learned orations or discussions

(31) The figure herein is not दृष्टान्त but उपमा The word 'दृष्टान्त' herein means 'उपमान'

(32) Herein the word उदाहरण means 'उपमान' Figure: उपमा.

(34) The figure of speech is दृष्टान्त

(35) सैंहिकेय— Rāhu, son of Simhikā He is a demon, son of विप्रचीत्ति and सिंहिका When the nectar was being distributed by Visnu in the form of Mohini, with a secret plan to serve it to the gods only, Rahu apprehending such a trickey, smuggled himself in the line of gods in disguise When he was about to taste nectar, the Sun and the Moon signalled his presence to Visnu, who immediately beheaded Rāhu by his discus But on account of अमृतस्पर्श the one demon killed, turned into two demons the head becoming Rahu and the trunk Ketu Even since, Rahu treis to swallow the sun & the moon repeatedly at the time of eclipses Figure अर्थान्तरन्यास

(36) Balarāma now wants to emphasize the fact that Sisupāla is a very dangerous enemy, because he has become an enemy on account of numerous clashes of interest and affronts and such an enemy, technically called a कृत्रिमशत्रु is most dangerous This topic gives Balarāma an opportunity to dilate on the subject of त्रिविध मित्रs and त्रिविध शत्रुs as described in the science of Polity. We shall first study these divisions The three types of मित्रs are (1) कृत्रिम मित्र—a friend due to friendly acts (2) सहजमित्र—a friend through blood-relationship (3) प्राकृतमित्र—a friend by territorial position Artha-śāstra defines these as धनजीवितहेतोरा श्रितं कृत्रिमं मित्रम् । मातापितृसंबद्धं सहजं मित्रम् । भूम्यनन्तरं प्रकृतिमित्रम् । The three types of अमित्रs are (1) कृत्रिमामित्र an enemy through

inimical deeds (2) सहजामित्र– an enemy by blood-relationship, (3) प्राकृतामित्र– an enemy by territorial position. The अर्थशास्त्र defines these as: विरुद्धो, विरोधयिता वा कृत्रिमः अमित्रः :। तुल्याभिजनः सहजः अमित्रः। भूम्यनन्तरः प्रकृत्यमित्रः। Also cp. Vallabha: इह शास्त्रे त्रिविधौ मित्रामित्रौ उक्तौ, सहजौ, प्राकृतौ कृत्रिमौ चेति। तत्र सहजं मित्र मातुलतुल्यमातृष्वस्रीयादिकम्। प्राकृतं मित्रं शत्रुविषयान्तर पितृपरम्परागतं वा। कृत्रिमं मित्र सामदानाद्यावर्जितम्। शत्रुरपि त्रिविधः। सहजशत्रुः कुल्यः पितृव्यस्तत्सुतादिः। प्राकृतः स्वविषयानन्तरः। अपराद्धोऽपराद्धा वा कृत्रिमः।" As regards the interpretation of this verse. there are differences of opinion: (1) see translation (2) Mallinatha: An incidental friend or foe are more important; because they are made (so) by specific actions on either side (and their मित्रत्व or शत्रुत्व is a stable factor: कृत्रिमः शत्रुः शत्रुरेव; मित्रं च मित्रमेव); The सहज and प्राकृत friends or foes, on the other hand can change their attitude under circumstances and become foes and friends respectively. (so their friendship or enmity is not so stable and so consequential as of the कृत्रिम friend or foe). (3) Vallabha: A कृत्रिम सखा and कृत्रिम शत्रु are गरीयान्; *for* even the other two types of सहज and प्राकृत मित्रs and अमित्रs turn into कृत्रिम अमित्रs or मित्रs respectively, if occasion justifies such an attitude. So the idea is that मित्रत्व and शत्रुत्व is not so much dependent on blood-relationship or teritorial position, as on friendly and unfriendly acts.– We should note that in the present case शिशुपाल, a technical सहजमित्र of कृष्ण, being, पितृष्वसेय, has actually become a कृत्रिमशत्रु by his hostile activities and attitude and he should not be neglected any more. This is the point Balarāma is making out.

(38) Rukmiṇī was the daughter of king Bhīṣmaka of Vidharbhas. She loved Kṛṣṇa; but her brother Rukmin, tried to marry her to S'iśupāla. On the day fixed for marriage, Kṛṣṇa kidnapped Rukmiṇī as per a well-laid plan; and then inflicted defeat on the Rukmiṇī pursuing S'iśupāla and Rukmin. From that time S'iśupāla became Kṛṣṇa's inveterate foe. Figures: रूपक and अर्थान्तरन्यास.

(39) भौम - Narakāsura (lit. son of earth). He was a formidable demon who ruled at प्राग्जोतिष, and a great enemy of

gods. He was killed by Kṛṣṇa. When Kṛṣṇa had gone on his expedition against Narakāsura, S'is'upāla besieged Dvārakā.

(40) Babhru was a Yādava, whose wife was carried away from Dvārakā and ravished by force by S'is'upāla.

(41) श्रुतश्रवस was another name of सात्वती,शिशुपाल's mother. Balarāma here tells that S'is'upāla, offended by you (by रुक्मिणीहरण) and offending you (by द्वारकारोधन, बभ्रुभार्यापहरण etc.), has become a कृत्रिम शत्रु (though by relation he is a सहजमित्र). And as कृत्रिम शत्रु he deserves prompt punishment.

(42) Figure of speech : निदर्शना.

(45) मा जीवन्– Mallinātha paraphrases it as 'गर्हितजीवी सन्'; While Vallabha paraphrases it as "may he not live" (as per माङ्याक्रोशे शतृ-a present participle is put in place of an imperative form when 'मा' is used implying censure).

(46) Figure of speech : व्यतिरेक.

(47) Just as a यदृच्छाशब्द (Proper Noun), not connoting any sense (अर्थ) in the form of जाति (genus), क्रिया (action) or गुण (quality), is only existing in language to serve as संज्ञा i. e. the proper name assigned to an entity, so also any person, who does not secure any objective (अर्थ) in life by his जाति (caste), क्रिया (performance) or गुण (qualities) is born only to carry a certain proper name as his designation. A comparison based on श्लेष. We have a reference here to वैयाकरणs' theory of forefold सङ्केत of words, whereby words are said to convey either जाति, गुण, क्रिया or संज्ञा cp. गौः शुक्लः चलः डित्थ इति चतुष्टयी शब्दानां प्रवृत्तिः ।—महाभाष्य.

(49) स्वर्भानुः Rāhu. Balarāma here poetically accounts for the fact that lunar eclipses occur oftener than solar ones. This is due to the wordly न्याय that a weaker adversary is more harassed by a person than a stronger one. Figure : अप्रस्तुतप्रशंसा.

(50) बहुतृणम् - तृणात्तुल्यो बहुतृणम् । ईषदपरिसमाप्तं तृणमिति बहु र् प्रत्ययः । 

(51) पञ्चतपस्- A person performing a penance called पञ्चाग्निसाधन. Therein, one sits with four fires on four sides with the sun overhead serving as the fifth fire. Figure अर्थान्तरन्यास

(53) By अप्रस्तुतप्रशंसा the meaning conveyed is that a strong person only earns respect of others while a mild person is slighted.

(54) The four means (उपायs) to be applied against enemies are (1) सामन्- concilation (2) दान- gifts (3) भेद- diplomacy, creating dissensions and (4) दण्ड- attack. At places उपायs are said to be seven by adding to the above four either (a) माया (deceit), उपेक्षा- (trick or neglect), इन्द्रजाल (magic) or (l) मन्त्र (incantations), औषध (medicines) and इन्द्रजाल (magic) चतुर्थोपाय- the fourth means viz. दण्ड आमज्वर- A fever caused by indigestion स्वेद्य- which needs perspiration by a patient. Figure दृष्टान्त.

(56) गुणानां आयथातथ्यात् सन्ध्यादीनां गुणानां अयथायोग्यत्वात् । अन्यकाले अन्यप्रयोगादित्यर्थः । Mallinatha

(59) Balarāma says Just as in Sāmkhya philosophy (समीक्ष्योक्ते) all enjoyment of pleasure or pain etc is experienced by intellect (बुद्धि) and accrues to the Puruṣa secondarily, while he remains उदासीन, so also the victory for Kṛṣṇa will be achieved by Kṛṣṇa's army, with Kṛṣṇa remaining only a spectator.

(60) हिडिम्बरिपु—Bhīma, the enemy of Hidimba During पाण्डवs' sojuorn in forest after the लाक्षागृह episode, Bhīma had a scuffle with a demon Hidimba, who was killed by Bhīma His sister, Hidimbā, who had fallen in love with Bhīma, married him, and their son was Ghoṭotkaca द्वैमातुरे रात्रि—This reference is to king Jarāsandha of Magadha, who was born of two mothers. King बृहद्रथ of Magadha was childless He propitiated a sage named चण्डकौशिक who gave him a mango-fruit, which when eaten by his queens, would secure him a son Two queens of बृहद्रथ shared it, and in course of time gave birth to two vertical halves of a boy These halves were caste away in terror, but a demoness named Jarā put these together, wherefrom was formed Jarāsandha who was handed over to the parents. Jarāsandha grew into a

very powerful monarch and vanquished or imprisoned several kings. When Kamsa, his son in law, was killed by Kṛṣṇa, the angered Jarāsandha attacked Mathurā eighteen times. Though the attacks were beaten back, Kṛṣṇa transferred his own headquarters to ocean-girt Dvārakā. Jarasandha was killed by Bhima in a single combat which Kṛṣṇa engineered before the performance of युधिष्ठिर' राजसूय Jarāsandha was a great ally of Siśupāla.

(63) इन्द्रप्रस्थ—Pāndava's capital before their वनवास It was situated on the bank of Yamunā and is identified with modern Delhi Figure पर्यायोक्त.

(64) दाशार्हाः—Yādavas The Yadavas were descendants of दशार्ह. The Dāśārhas should shut up the enemies in the city of माहिष्मती by cutting off वीवध, आसार and प्रसार, like cowherds, who shut up cattle in a cow pen, stopping the आसार and प्रसार of वीवधs The double meaning of वीवध, आसार and प्रसार are as follows [applying to दाशार्हs and गोपा (understood) resp] वीवध- (i) food supplies (ii) a yoke for carrying milk pails आसार— (i) reinforcements (ii) ingress. प्रसार— (i) Supply of materials like grass, fuel etc. (ii) egress cp for first set of meanings धान्यादेर्वीवध प्राप्ति रासारस्तु सुहृद्बलम्। प्रसारस्तृणकाष्ठादेः प्रवेश .. ॥" (वैजयन्ती).

(67) Figure of speech हेतूत्प्रेक्षा

(68) शेषगवी—Words of Balarāma (supposed to be an अवतार of शेष) बृहतां पत्यु शिष्य —The disciple of बृहस्पति i. e. Uddhava.

(69) उतथ्यानुज—Younger brother of उतथ्य (i e Brhaspati). गदाग्रज—elder brother of गद (i. e Kṛṣṇa)

(70) निर्वर्तितेऽर्थे . वाचिकम्—Some render it somewhat erroneously as 'when a matter is put in writing, an oral message is superfluous'. This is not happy In ancient Indian polity वाचिक (containg some new confidential point) was often added to a लेख What Uddhava obviously means is that when any decision is committed to writing, any oral discussion (on the same topic) is superfluous The figures of speech are दृष्टान्त and also व्याजस्तुति

(because there is covert citicism of Balarama's 'counsel of strength').

(75) गुणनिका—revision.

(76) प्रज्ञोत्साहौ—These stand for मन्त्रशक्ति and उत्साहशक्ति respectively. These two, well-cultivated, lead to 'विजिगीषोः आत्मसम्पद्'. आत्मसम्पद् is the same as प्रभुशक्ति. विजिगीषु—'as aspiring conqueror, is thus defined: "राजा आत्मद्रव्यप्रकृतिसम्पन्नो नयस्याधिष्ठानं विजिगीषुः।." Uddhava says that मन्त्रशक्ति should be appropriately combined with उत्साहशक्ति. Balarama had over-emphasized the latter.

(77) "The idea is this:—Just as a person who is seated on a well-cushioned (सोपधानां) stable (स्थिरां) couch, feels perfectly easy and comfortable, so a king, who relies on a well-considered (सोपधाना) settled (स्थिरां) policy, will always enjoy a sense of ease, being confident of success" (Bhandare: adapted).

(81) द्वादशसु राजसु— 'Amongst the twelve kings' (which constitute the राजमण्डल). According to Indian polity a king aspiring for sovereignty (विजिगीषु) and eleven kings in the neighbourhood, constitute a cirle of kings. The twelve constituents of a राजमण्डल are the following: (1) विजिगीषु (2–6) Then come five kings whose dominions are in front of the विजिगीषु's viz अरि, मित्र, अरिमित्र, मित्र-मित्र and अरिमित्रमित्र (the principle being that one's immediate neighbour is one's enemy, his neighbour is one's friend and so on) (7-10) four kings whose dominions are in the rear viz. पार्ष्णिग्राह, आक्रन्द, पार्ष्णिग्राहासार, आक्रन्दासार (Principle of enmity being similar); and two kings who are neither friends nor foes viz. (11) मध्यम—mediator (12) उदासीन neutral. द्वादश आदित्य—Twelve sun-gods viz धाता मित्रोऽर्यमा रुद्रो वरुणः सूर्य एव च। भगो विवस्वान् पूषा च सविता दशमः स्मृतः ॥ एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ॥

(82) प्रकृत्यङ्गः—"having the (seven) Prakṛtis (constituents of state) as limbs". The seven प्रकृतिs are: (1) स्वामी-sovereign (2) अमात्याः-ministers (3) सुहृदः-allies (4) कोष-treasury (5) राष्ट्रम्-The territory (6) दुर्गाणि-forts (7) बलम्-army cp. स्वाम्य-

त्यजनपददुर्गकोशदण्डमित्राणि प्रकृतय. । मवृति- secrecy of counsel चारे-
ण:-having spies as his eyes. cp. चारैः पश्यन्ति राजानः ।-Kām. NI.

(83) for ob cp Kir II 38, ओजस्— ' ओज.समासभूयस्त्वम् '—
avyadars'a I 80. प्रसाद—perspicuity. रस—' विभावेनानुभावेन व्यक्तः
ञ्चारिणा तथा । रसतामेति रत्यादिः स्थायीभाव. सचेतसाम् ।-S. D. III 1
here are nine रस- शृङ्गारवीरकरुणा रौद्रवीरभयानकाः । बीभत्साद्भुत-
ान्तारख्याः....।। भाव-सुख दुखादिकैर्भविर्भावस्तद्भावभावनम् ।-D.R.IV 2.
A good poet changes his style according to the subject.

(86) A good poet gives importance to both शब्द & अर्थ.

(87) स्थायिनः रसस्य—here रसस्य stands for भावस्य. स्थायि-
भावs means 'permanent or prevailing emotions'. The स्थायिभावs
are nine, corresponding to nine रस cp. रतिर्हासश्च शोकश्च क्रोधो-
त्साहौ भयं तथा । जुगुप्सा विस्मयश्चेत्यमष्टौ शमोऽपि च ।।-S.D. सञ्चारिण.-
the सञ्चारि or व्यभिचारिभावs are the transitory feelings, which feed
the स्थायिभावs. They are 33 or 34 in numbr, like निर्वेद, ग्लानि,
शङ्का etc.

(88) नरेन्द्र has two meanings: (i) a king (ii) a Snake-charmer. The former is the उपमेय here and the latter उपमान. The साधारणधर्मs are conveyed by two double-meaning epithets 'तन्त्रावापविद्' and 'योगैः .. अधिष्ठिता'. The double interpretations are: तन्त्रावापविदा— (i) one who knows home and foreign policy (cp तन्त्रावापौ स्वपरराष्ट्रचिन्तनम्— Malli) (ii) one who knows use of charms and drugs (cp. तन्त्रावापः शास्त्रौषधप्रयोगः— Malli). योगैः....अधिष्ठिता— (i) who presides over the circle (of feudatories) by means of the (four) expendients (योगाः) (ii) those who control mystical circles (diagrams) by occult meditative powers (योगाः) Figure: श्लेष (based on उपमा).

(89) The tree of उत्साहशक्ति, firmly rooted on the massive roots of मन्त्रशक्ति (प्रतापस) yields fruit in the form of प्रभुशक्ति [which is करग्राह्य (i) which can be plucked by hand, (ii) which is augumented by taxes].

(91) "The idea is this: just as the production of sound; though it is generated by various agencies, is attributed to the sky

( or ether ) which is an inert substance, so also the ends achieved by other kings allied wich the overlord ( Snpreme Sovereign ) only serve to enhance his power and prestige, though he himself may remain inactive". ( Bhandare ). cp. II 59 above.

(92) यातव्य—enemy in front (अरि). पार्ष्णिग्राह—enemy in the rear. नायक—विजिगीषु.

(93) The six गुणs and three शक्ति are already annotated at II 26. The अङ्गानि are " स्वामी जनपदोऽमात्यः कोशो दुर्गबलं सुहृत् । राज्यं सप्तप्रकृत्यङ्गं नीतिज्ञाः संप्रचक्षते ॥ " The अङ्गs are otherwise known as प्रकृतिs see II 82 above. A comparison between a king using षाड्गुण्य and a person taking a रसायन is conveyed by श्लिष्ट पद्s-शक्ति, उपयुज्, अङ्गानि & स्यास्नुनि.

(94) प्रशमवत—( 1 ) enjoying peace ( 2 ) enjoying rest. अङ्गिन्—(1) King having the seven प्रकृत्यङ्गs ( 2 ) man having limbs. शक्त्या व्यायाम : ( 1 ) exertions through त्रिविध शक्ति. ( 2 ) exercise in accordance with strength वृद्धि: (1) Prosperity. (2) bodily development अयथाबलं आरम्भ:-(1) undertakings beyond strength (2) exertion beyond strength क्षयसम्पदः निदानम्—(1). the cause of ruin. (2) the cause of consumption.

(95) S'is'upāla should not be taken lightly. He can strike down his enemies at once (एकपदे), just as in a Vedic word the उदात्त syllable reduces all other syllables in the same wond (एकपदे) to अनुदात्तत्व. In Ṛgveda and several other texts, there is a recitational notation in the form of स्वरs or tone-pitches There are three pitches in all : उदात्त ( high ) अनुदात्त (low) & स्वरित (circumflex ). In a single word, as per the basic rule , अनुदात्त पदं एकवर्जम् ', only one letter can be उदात्त; others are अनुदात्त.

(96) cp. " अनेकरोगानुगतो बहुरोगपुरःसरः । राजयक्ष्मा क्षयः शोषो रोगराडिति च स्मृतः ॥ " —वाग्भट.

(97) Bāṇasura (बाण:), who has received help from शिशुपाल (सम्पादितफलः), who has his own allies (सपक्षः) and who destroys enemies ( परमर्दनः ) will form alliance ( सन्धानमेष्यति ) with him .

(i e Śiśupāla) who is possessed of qualities (गुणिना), just like a बाण, fitted with a sharp point (सम्पादितफल) possessed of feathers (सपक्ष), piercer of enemies (परभेदन) will be fixed on a bow (कार्मुक), having a bow string (गुणिना) Bāṇa was a famous demon king eldest son of Bali, a great devotee of Śiva and an adversary of Kṛṣṇa Kṛṣṇa defeated him even when aided by Śiva and Kārtikeya, in a battle caused by the love affair between Bāṇa's daughter Uṣā and Kṛṣṇa's grandson Aniruddha, but at Śiva's request he spared him

(98) कालयवन (lit dark foreignr) was a king, born of a Brāhmana Gārgya and a childless Yavana queen Gārgya was a bitter enemy of Yādavas, and Kālayavana followed suit He attacked Kṛṣṇa in Mathurā Kṛṣṇa found him a hard nut, but he lured him to the cave of sage Mucakunda That sage aroused from sleep by Kālayavana's kick, burnt him to ashes by his angry glance शाल्व—King of Śalva country and an adversary of Kṛṣṇa रुक्मि —brother of Rukmini, and a close friend of Śiśupāla द्रुम—name of a king. Kings like Kālayavana etc, being 'तम स्वभाव' (wicked) were naturally expected to follow 'प्रदोष' (fault ridden) Śiśupāla, just as darkness (तमस्) follows night (प्रदोष)

(९9) उपजाप —fifth column activities.

(106) पुरोडाश—sacrificial cake इष्ट—sacrifice

(107) The oblations offered in sacrifices to the accompaniment of mantras are really the 'nectar' of gods, the story of the so called nectar being churned out of ocean is a fanciful narrative, says Uddhava, of course with a poetic flourish! The story of Amṛtamanthana is told in the Epics and Purāṇas, wherein we are told how gods, seeking 'nectar' and other jewels from the ocean, at Viṣṇu's suggestion, made an arrangement with Asuras for co-operation in the task Making Mandara as churning rod and Vāsukī as rope, the nectar with thirteen other jewels (cp. लक्ष्मी कौस्तुभ &c) was churned out But gods tricked Asuras in the sharing of nectar by the device of Viṣṇu's मोहिनीरूप, and secured nectar for themselves

(108) cp. Notes on II 69 earlier.

(111) प्रणिधय (spies) who are कृतविद् (experts in their work) sho[illegible] of the [illegible] of the

enemy ( विद्विषद् ) and ascertain the strength (बल) of the enemy, just as persons, expert in swimming ( कृत्यविद ), should enter by a flight of steps leading to a water-reservoir (तीर्थेषु अन्तः पदं कृत्वा), find out the depth of water. The तीर्थs in polity are the 18 royal officers mentioned in the following quotation from the अर्थशास्त्र : "मन्त्रि-पुरोहित-सेनापति-युवराज-दौवारिक-अन्तर्वेशिक-प्रशास्तृ-समाहर्तृ-सन्निधातृ-प्रदेष्टृ-नायक-पौरव्यावहारिक-कार्मान्तिक-मन्त्रिपरिषदध्यक्ष-दण्डपाल-दुर्गपाल-अन्तपाल-आटविकेषु श्रद्धेयदेशवेषशिल्पभाषाभिजनापदेशान् भक्तितः सामर्थ्ययोगाच्च अपसर्पयेत् ।—Kaut. Arth. I 12. Alaṁkāra : श्लिष्ट-परम्परितरूपक.

(112) In this verse राजनीति ( Polity ) is compared to शब्द-विद्या ( Grammar ). The साधारणधर्मs are four श्लिष्ट epithets : (१) अनुत्सूत्रपदन्यासा—(i) in which no step is taken against the tenets of polity (ii) in which no words deviate from Pāṇini's sūtras or in which there is a work 'न्यास' showing that no words are there which cannot be derided from पाणिनिसूत्रs. ( कात्यायन and पतञ्जलि believed Pāṇinisūtras inadequate at places and tried to supplement the lacunae by their own supplementary वार्तिकs ). ( The न्यास referred to may not necessarily be जिनेन्द्रबुद्धि's न्यास. See Introduction ). (२) सद्वृत्तिः— (i) giving good wages to officers (ii) having a good वृत्ति (see Introduction) (३) सन्नि-बन्धना—(i) wherein awards or grants are made to good servants (ii) having a learned treatise ( ostensibly पतञ्जलि's महाभाष्य ). (४) अपस्पशा— (i) without spies (ii) without the पस्पशा ( Introductory ) chapter of Mahābhāṣya i. e. ch. 1 आह्निक १.

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## CANTO III

( 1 ) कौबेरदिङ्मागम्— The region of the northern direction. ( Kubera is the lord of उत्तरा दिक् ) आगस्त्यं मार्गं— the path of Agasti i. e southern direction, southern region. (Agasti was a sage born of मित्रावरुणौ whose seed fell at the sight of उर्वशी. It partly face in a कुम्भ and partly outside From the former portion was born Agastya; from the latter Vasiṣṭha. Agastya is said to have come to the south to curb Vindhya from obstructing the path of the sun and remained there ouly. Probably he was a pioneer coloniser of the south ). Kṛṣṇa temporarily dropping the idea of marching against S'iśupāla and proceeding to Indraprastha

for sacrifice is likened to the sun's transit form उत्तरायण to दक्षिणायन leading to a tempborary mildness in him.

(2) बिभरांबभूवे—Periphrastic Perfect Pass 3rd per. sing of भृ. to bear.

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(4) गोवर्धन—a hill in वृंदावन, once held overhead by Krsna, to save gokula from torrential rains

(5) गारुत्मतरत्न— emerald अवचूडा— garland. Figure: उत्प्रेक्षा.

(6) मन्दरकूटकोटिघट्टना—At the time of अमृतमन्थन, Visnu in Kūrma form had propped up the churning rod 'Mandara' from below, and then Visnu's armlets rubbed against the tips of Mandara.

(7) ताम्राश्म—ruby. सुरारि—हिरण्यकशिपु. Figure उत्प्रेक्षा.

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(10) सारसन— girdle. आप्रपदीनम्—reaching upto feet अङ्गुष्ठनिष्ठ्यूत— spouting up from the toes त्रिस्रोतस अम्भ — Waters of Ganga The river Ganga is called त्रिस्रोतस or त्रिपथगा because she has a current flowing across the three worlds (known as मन्दाकिनी in heaven भागीरथी on earth & भोगवती in Patala). Ganga is supposed to emanate from the toe of Visnu (त्रिविक्रमावतार) Hence the epithet विष्णुपदी.

(11) कर्चूर—orpiment यमस्वसा— River Yamunā, said to be Yama's sister. Figure उत्प्रेक्षा

(12 13) These two verses express a common idea in different words.

(14) cp. " यैर्दृष्टैर्न्द्रो विदारितो तेषां नखाना क्षत यथो अकारि, तौ कठिनाविम्ववदयमेव सर्वेण युजानम्। "—Vallabha

(15) The कुचमण्डल (the plump breasts) which was very large (अतिगुरुत्वभाजा) seemed to pull up (ऊर्ध्वं आकर्षता) by its great protrusion (अभ्युन्नत व) the very slender waist (अतिकृशीयान् मध्य) but the waist bent down (ननाम)being overpowered (आनतव) (by their गुरुत्व weight). This description suggests a

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comparison through श्लिष्ट विशेषणs with a very mighty (अतिगुरुत्व-भाक्) king,who on account of his eminence (अत्युन्नतत्व) tries to drag up (ऊर्ध्वं आकर्षता) an enemy, who being very weak (अतिकृशीयान्) yields, being overpowered (आक्रान्त, ननाम). Figure : उत्प्रेक्षा and समासोक्ति

(17) अतसीसून—The flower of Atasī (flax). महावर्त—eddy, whirlpool. vv. 17 to 21. refer to सुदर्शन चक्र, कौमोदकी गदा, नन्दक खड्ग, शार्ङ्ग धनु and पाञ्चजन्य शङ्ख of Kṛṣṇa.

(21) पाञ्चजन्य—Kṛṣṇa's conch made from the carcass of a demon पञ्चजन who, having conch-shell like form, was killed by Kṛṣṇa.

(22) महारथः—cp एको दशसहस्राणि योधयेद्यस्तु धन्विनाम् । शस्त्रशास्त्रप्रवीणश्च विज्ञेयः स महारथः ॥ Also cp. 'आत्मानं सारथिं चाश्वान् रक्षन् युद्धेत यो नरः । स महारथसंज्ञः स्यादित्याहुर्नीतिकोविदाः ॥" क्षिप्रं पुष्परथं (i) a quick pleasure-chariot (ii) the chariot in the form of पुष्यनक्षत्र also called क्षिप्र.

(23) ध्वजाग्रधामा पन्नगारि - Garuḍa an inveterate enemy of serpents (vide Kadrū & Vinatā legend from MBh) was an emblem of Kṛṣṇ's flag शौरि—Kṛṣṇa, who was a grandson of शूर alias शूरसेन King of Mathurā (शूरसेनस्य गोत्रापत्यं पुमान् ।) रसाया तल-पाताल i. e. the lowest of the seven nether worlds अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल (we can take it as 4th region itself).

(25) cp. I 13 and I 34 above.

(26) सोमान्वयम्— Kṛṣṇa, born in Lunar race.

(28) अष्टापद— gold Figure. समासोक्ति.

(29) cp गुरवोऽपि सन्मार्गरोधकाः परे. उत्खन्यन्ते इति अलङ्कारेण वस्तुध्वनिः । – Mallinātha. Figure : उत्प्रेक्षा.

(30) A very fine स्वभावोक्ति.

(33) vv. 33-63 give a poetic description of Dvārakā In v. 35 we have a fine उत्प्रेक्षा, the golden city of Dvārakā is fancied to be a flame of Vaḍavānala flaming up from the ocean!

(35) त्वष्टा— the architect of gods, Viśvakarman.

(36) रथाङ्गपाणे– The Cakra (discus)- wielder (Kṛṣṇa) cp-"अम्बुधिः द्यमी पुर्वा, निम्नगाभिः अदृष्टपाराः मध्यवर्तिना, रथाङ्गपाणे पत्तनस्य यत्र द्वारका प्रतिपादितायाः च, उत्सवे समीपे प्रेम्णा स्नेहेन

मुहुर्मुरिवारं रत्नावलीः मणिरद्धक्तीरामबन्ध व्यरमयत् । क इव ? पितेव । यथा वराय दत्तायाः कन्यायाः पिता स्नेहेन रत्नावलीरसकृदुपकण्ठ कण्ठे योजयति ॥"– Vallabha (adapted).

(37) "The conches lying scattered on the ramparts of Dvaraka are compared to the constellations of stars moving in the sky near the peak of mountain Meru." (Bhandare).

(38) A very fine poetical fancy is given here. The ocean, which originally was only 'अम्बुराशि', swept away by its waters coming through floodgates of Dvārakā, the heaps of jewels in the market-places in that city; and thenceforth it became a 'रत्नाकर.' a treasure of jewels.

39) cp. "विलग्नं हि वस्तु अवश्यमातपे स्थाप्यते."— Vallabha. "अप्रातपदानस्य' तरङ्गहस्तसाध्यत्वेन उत्प्रेक्षारूपकयोः सङ्करः ।" – Mallinatha.

(40) Herein we have a सङ्कर of a हेतूत्प्रेक्षा and a फलोत्प्रेक्षा.

(41) A cloud, coming out of curiosity to see the city of Dvaraka, but not getting permission to have a look within, halted as it was by the lofty, rampart, wept bitterly shedding tears of rain! यः किल कौतुकादागतः प्रवेशान्निषिध्यते सोऽवश्यमेव परिभवात्सशब्दं रोदिति ।—Vallabha. Alamkaras: अपह्नुति, उत्प्रेक्षा, श्लेष, सङ्करः

(42) Manu— the progenitor of human race: There are 14 मनुs according to mythology. The present creation is the progeny of the seventh i. e. वैवस्वत मनु. This verse suggests the extraordinary beauty of ladies of Dvaraka cp अत्र स्वाभाविकनिमेषस्याप्सरसः प्रार्थनाद्धेतुकोत्प्रेक्षया द्वारकाङ्गनानां निमेषमात्रभिन्नमानुषं सौन्दर्यं वस्तु व्यज्यते । —Mallinatha.

(43) Mallinatha and following him Bhandare have totally blundered in interpreting this verse. The word विनिह्नुताः cannot apply to नार्यः but to स्फाटिकसौधपद्धतीः Vallabha is right when he explains: "यतो हर्म्याश्मयः स्फुरत्सुधांशुमरीचिजालैः . . विनिह्नुता आच्छादिताः सान्द्रचन्द्रिकया नीताः । दर्वैनतर प्रापिता इत्यर्थः । ... अतश्च हर्म्याधि न दृश्यन्ते । अतश्च सप्त... ...न्ते । अतो शायन्ते आकाशस्था देवता इति ।". Figures: उत्प्रेक्षा, तद्गुण.

(44) cp प्रत्यासन्नो यत्र... ...निमेषमण्डलात् अज्ञानवृष्टिपाता अपि, पश्यत... ...त्र चन्द्रकान्तनिष्यन्दितिजि भावः । अलङ्कारः-विरोध, अतिशयोक्ति.

(45) निशाम्य- having extinguished जालानि— Latticed windows. बिडालेक्षणभीषण— frightening like eyes of cats. वैदूर्यकुड्येषु— (reflected) in walls made up Vaidūrya stores Vaidūrya (lapis lazuli) is a green blue coloured gem. "अत्र लज्जावारणाय दीपनिर्वाणे न केवल तदसिद्धि प्रत्युत भय चोत्पन्नमित्यनर्थोत्पत्तिरूपो विषमभेद।"

(46) A brilliant उत्प्रेक्षा

(47) Figures of speech सामान्य, निदर्शना, सङ्कर

(48) देहली- threshold अलिन्द- courtyards. गोमयगोमुखानि— Besmearing with cowdung (गोमुखानि—विलेपनानि—M) Figure of speech भ्रान्तिमान्.

(49) गोपानसी— (i) वल्भी-छादनाधार. वशपञ्जर – Malli (ii) चन्द्रशाला-Vallabha 'Beams supporting roof' चन्द्रकिन्- peacock कलाप— plumage हरिन्मणि— emerald श्याम— dark-green नीध्रपटलप्रान्त—edges of roofs

(50) Figure विरोधाभास, occuring between the pairs बृहत्तुलं (having large beams) and yet अतुलं (beamless *pun* matchless), वितानमालापिनद्धं (having a series of canopies) and yet अवितानं (canopiles, *pun* not empty) विचित्रं (without pictures. *pun* wonderful) and yet सचित्रं. (having pictures), and विशालं (without halls *pun* extensive) and yet भूरिशालं (having many halls)

(51) विश्वसा-क्रमितुमिच्छा desire to attack कपोतपाली—aviary Figure भ्रान्तिमान्.

(53) Figure तुल्ययोगिता. For double meanings of some epithets see translation

(54) cp मधूनि मद्यानि कामिनां वक्त्राणि च यूनां प्रमादाय प्रीत्यै. अन्योन्य येन अन्योन्यं वासयामासुरित्यर्थः। अत्रापि मधूना वक्त्राणां च प्रकृतत्वात्तत्पूर्वक एव तुल्ययोगिताभेद। तेन यूनां मधुवासितवधूवदनपान यदा-वासितगण्डूषपान च वस्तु व्यज्यते।—Mallinātha

(55) वितर्दि-निर्यूह विटङ्क-नीड —having for (their) nests, the aviaries (विटङ्क) on the turrets (निर्यूह) of balconies (वितर्दि).

(57) For the double meaning see translation.

(58) By creating the numerous damsels in Dvārakā who were endowed with superb beauty the creator wiped out a standing charge that the creation by the creator of the lovely form of

Lakṣmī was just an accident (as per घुणक्षतन्याय or घुणाक्षरन्याय), not a planned creation The घुणक्षतन्याय is a famous न्याय in Sanskrit literature, used to illustrate chance occurences. It is based on the fact that the incision on wood by some insect may accidentally resemble some figure (or letter) but it cannot be said to be a conscious drawing by that insect.

(60) For double meanings see translation रौहिणेय —' Son of Rohinī' (i e. Balarāma). Balarāma, originally conceived in Devakī's womb was transferred to the womb of her cowife Rohinī, to save him from Kaṃsa's wrath. He was brought up in Gokula, along with Kṛṣṇa, रोहिणीश —' The Lord of Rohiṇī' (i. e. the Moon) रोहिणी is the fourth of 27 नक्षत्र, it is a group of five stars. These 27 नक्षत्रs are personified as the Moon's consorts, amongst whom Rohiṇī in the most favourite.

(61) cp "यत्र पुरि बाणाहवे बाणासुरयुद्धे व्याहृता क्षयं नीता शम्भुशक्तिर्येन तस्य हरविजयिनो जनार्दनस्य कृष्णस्यासत्तिमासाद्य, पुत्रत्व प्राप्येत्यर्थः,... कामेन प्रद्युम्नरूपेण-नि शङ्क निर्भीकमूपे उषितम् "-(Mallinātha) *See also notes on II 97 above.*

(62) cp "शिवैर्मरुद्भिर्मन्दमारुतै अन्यत्र शिवै रुद्रै. मरुद्गणैश्च चिराय निषेव्यमाणेन हरिणा श्रीकृष्णेन शक्रेण चाध्यास्यमाना अधिष्ठीयमाना उद्गरमीना रत्नाङ्कुराणा धाम्नि स्थाने, एकत्र रत्नाकरत्वात्, अन्यत्र रत्नसानुत्वाच्चेति भाव., सिन्धौ स्थितेति शेष, या पूर्मेरौ स्थिता .अमरावतीं इन्द्रनगरीं ...आहूवास्त, स्पर्धयाऽऽहूतवती अमरावतीमनुचकारेत्यर्थ ।"—Mallinātha. अलङ्कार —श्लेपानुप्राणिता उपमा.

(64) cp. "वज्राणा तोरणप्रासादादिगतहीरकादिमणीना प्रभाभिरुद्भासिनी सुरायुधश्रीरिन्द्रचापलक्ष्मीर्यस्यां सा। अन्यत्र वज्रस्य कुलिशस्य प्रभाभिरुद्भासिनी सुरायुधानामितरदेवतायुधानां श्रीर्यस्या सा। या प्रतोली देवसेना सुरचमूरिव परै शत्रुभिरलङ्घ्या दुष्प्रधर्ष्या ।"—Mallinatha.

(65) अरविन्दनाभि — Viṣṇu. Here Viṣṇu is spoken of as the progenitor of creation. *b refers to* Gangā *c refers to (four) Vedas being given out by the (four) mouths of Brahmā, to whom they were first revealed by the Supreme Being. Figure:* मालोपमा.

(68) हस्तिनख—पुरद्वारि मृत्कूट: (Malli). An earthen mound protecting the approach to the city-gate. क्षिति–level ground (by context).

(70) पलाश—foliage. वनावली:—rows of forests. 'उत्कलिका—wave. उत्कूलित-thrown up

(71) लक्ष्मीभृत:—(i) beautiful (ii) possessed of Lakṣmī अम्भोधितटाधिवास—residing on sea shore (even Viṣṇu's residence is क्षीराब्धितट). नीरदनीलभास:—having cloud-blue colour. लतावधूसम्प्रयुज:—(i) united with creeper-wives (ii) united with creeper-like wives.

(72) A fine उत्प्रेक्षा based on श्लेष. For श्लिष्ट epithets see translation.

(75) मुनीन्द्रैः—मनुयाज्ञवल्क्यपराशरादिभिः। (Malli).

(76) द्वैप्य—living on an island. सांयात्रिका:—sea-traders. Māgha seems to have witnessed the vast sea-trade from Gujerāt ports.

(78) युगान्तबन्धु & उत्सङ्गशय्याशय refer to the mytholojical belief that at the time of कल्पान्त or प्रलय, Viṣṇu reclines on his शेषशयन or on वटपत्र in the ocean.

(80) Reference to the marshy lands of Kacca, with its rows of Palm trees and Ketakī plants show Māgha's close observation of and probably association with that region.

(81) क्रमुक—The betel-nut. The armies of Kṛṣṇa enjoyed a great hospitality from the sea, with the offering of choice and typical products of the shore-regions there like garlands of clove-blossoms to wear, water of cocoanuts to drink, and green betel-nuts to chew.

(82) Kṛṣṇa's army was full of hundreds of तुरगाs (horses); the ocean could but boast of one (viz. Uccaiśravas) and that too away now. Kṛṣṇa's army had subjugated several kings (भूभृत्s); while the ocean itself was churned by a महीभृत् (mountain) viz. Mandara. Kṛṣṇa's army was always possessed of श्री (victory); the ocean was without his daughter Lakṣmī who long back had been married to Viṣṇu. Thus there was a great difference between Kṛṣṇa's army and the ocean. And the physical अन्तर (distance) between them also increased as the army marched on!

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